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Editor's Note

The present volume of the *Translation Studies: Retrospective and Prospective Views* series includes articles by specialists from partner universities, doctoral schools and academic research centres, as well as relevant work authored by the members of our own academic staff. A book review section is added to round up the collection. The selection of papers actually reflects the format and the objectives of the long-established tradition of translation research carried out in the Department of English, Faculty of Letters, "Dunărea de Jos" University of Galați.

The editors are grateful to the peer reviewers for their work and helpful suggestions which have contributed to the final form of the articles. Their special thanks go to each member of the English Department in the Faculty of Letters, "Dunarea de Jos" University of Galați, for their steady support and dedication during the editing works.

The editors' cordial thanks also go to all the contributors who kindly answered the publication requests thus authoring this new series of volumes on the current state of translation studies in Romania and abroad. They are also thankful to the Board of the University and that of the Faculty of Letters for their support in publishing this series and in organizing the conference whose name was granted to the review.

The Editors

On Literary Translations Before 1989

Andriana ARSENII*

Abstract
Translation has been a controversial field all over the years. There are a lot of translation theories, and a lot of scholars who tried to figure out the best way of interpreting a literary or a non-literary text. Moreover, the style of translations has been influenced by the historical and cultural events, language changes or ideologies.
The present paper tries to reveal the challenges met by translators in their endeavor to interpret literary texts. There are three main questions the present article will try to answer.
What was and was not the translator allowed to translate?
How did communism influence the translator's style?
How did the translators succeed in accomplishing their main goal, that is. the best translation?

Key words: translation, style, literary text, influence, communism, language changes

> *'Without translation, I would be limited to the borders of my own country. The translator is my most important ally. He introduces me to the world.'*
> (Italo Calvino)

Italo Calvino's quotation, the motto for the present article, brings to focus once again the role that any translator, from any specific country, plays, that of a *guide* for the readers of a literary or non-literary piece of writing. The most important mission of any translator is to realize the best translation, considering the original work.

Moldova is a country in Eastern Europe, located between Romania and Ukraine. As many other countries, Moldova has its unique history, a history colored with many pleasant and unpleasant events. Moldova was, is and will always be part of Great Romania. Its destiny has been a hard one, being not only occupied by the Russian Empire, but also treated as a colony. The worst problem for its citizens was that the *language, the Romanian language*, suffered many changes throughout the Russian occupation. Moreover, the Russian words that entered the *Romanian language* spoken in Moldova destroyed its characteristics. The only people who were interested and fought for its continuity were writers, translators, historians, and native Romanians from

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the territory. In their endeavour to offer the *Romanian language* its right place, they met with multiple obstacles, but, over the years, they succeeded in achieving their main goal. That is why, even if nowadays the state language in *Moldova* is not named *Romanian* in all contexts, at least the citizens of Moldova have the satisfaction to learn and speak it correctly and not to be ashamed of that. According to Wikipedia the Free Encyclopedia, '*The state language of Moldova is Romanian*'[1]; that is why, all foreign and national oppressions considered, we, as a nation, consider ourselves as being part of Great Romania.

From all the periods of Moldova's colonization, the most unfavorable one was that of the Russian occupation starting with 1940 and lasting until 1989. The history of modern societies proved that language serves political powers. Great personalities, great orators or speakers, such as Napoleon, Stephen the Great, Martin Luther King, and so on, established the progress and success not only for their country but for the future generations as well. The threat of the Russian language against the Romanian language from Moldova was very persistent after the Second World War, maybe because, after Moldova's reunion with Great Romania in 1918, Russia felt frustrated and considered another strategy to take back the Romanian territories of Bessarabia and North-Bucovina.

The present article tries to reveal the monstrous plans of Russia regarding the Moldovan territory, the challenges translators face in order to be responsible guides into the worldwide literature for native citizens. The main goal of Russian colonization was to create a *new human being,* a human being that will totally and unconditionally agree to their plans for the future development of a new generation.

Moldovan translators had a great impact in the development of the so called *Moldovan language.* Some of them simply did not care about its existence and development, such as Jewish translators, while others tried as much as they could to ensure its continuity. The Soviet authorities in Moldova did not allow the existence of Romanian intellectuals on the Moldovan territory; in this respect, they organized mass deportations. Thousands of people who were against or represented an obstacle for the realization of *a new nation* were sent to Siberia or, if they were lucky, they escaped the Russian atrocities by *running to Romania,* or other European countries. It is the case of those who managed to run away from the crimes and influence of communism, such as Paul Goma and his family, Stela Popescu together with her mother and other fortunate people.

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[1] https://en.wikipedia.org/wiki/Moldovan_language (retrieved 18 June 2016).

In regard to Romanian and Moldovan territories, the fact that the first one is larger than the latter is obvious. This offered the Russian power easy *control* over all the aspects of Moldovan society. It is already known that the Russian empire tried four times to attach Moldova to its territory, this fact being stated by Mihail Bruhis, who, in 1940, became the head of the Translations Department of the History Institute. Disappointed at the Soviet hypocrisy, he emigrated to Israel. There he had the chance to speak freely about the Soviet power and its relationship with the Romanian society in Moldova. In *Rusia, România and Basarabia. 1812, 1918, 1924, 1940* (1992), he argues the fact that: "The essential phenomenon called by the modern soviet authors from Soviet Moldova 'the historic act of 1812, thanks to which Bessarabia joins forever Russia' ….. in fact it is, as fully note the West authors, 'Russian annexation in 1812 of the eastern part of the historic principality of Moldova.'" (11).

The year 1812 represented the first Russian attempt to grab one of the Romanian territories, Bessarabia or Moldova. The second and the third endeavors, as Bruhis stated, took place in 1918 and 1924. The 1924 trial to enclose Bessarabia made Russia make a fraudulent plan to create: "Moldavian Republic on the South part of Nistru river, with the purpose 'to be able to speak about its relations with Bessarabia and as a result it will be right to claim and to launch a permanent slogan 'its reunion with R.A.S.S. M" (22). This represented, in fact, Russian's third failure in its desire to give birth to a New Nation.

1940 represents the bloodiest year in the history of the Moldovan people. As mentioned above, a lot of deportations were made, a lot of people were killed and a lot of *brains washed*. In order not to fail again with Bessarabia's annexation, Russia created a lot of strategies, the territory of Bessarabia was divided into three parts as well. In addition to mass deportations and crimes, the Moldovan territory started to be invaded by numerous foreigners, Russians, Ukrainians, Cossacks, Jews and other nations. The invasion of the Romanian language and culture on Moldova territory by other languages and cultures led to national peculiarity loss. That is why the Romanian language from Moldova seemed to be archaic and medieval. Moreover, a lot of obstacles were settled in front of those who preserved the value of language and culture. The censorship had a great impact not only upon Moldovan writers, but on translations too.

'Translating ideology' or the 'Ideology of translation' are two approaches of the theory of translation. Communist ideology asked translators to realize a translation 'for the benefit of…' In the same time, translators developed another type of translation, a translation against '*great scholars of soviet translation*' like, Marx, Engels and Lenin. This kind of translation had as a main goal the destruction of the ideology of those times, and is called *subversive translation*. Individual, not collective translation helped Moldovan translators and writers to contribute to the development of the Romanian language on the territory of Moldova. Besides, they not only translated but created literary works in order to energize the national movement.

Translators are confronted with different ideological problems in their literary translations. They were not allowed to translate elements pertaining to religion, because religion was considered to be bourgeois topics, together with national identity, sex, discrimination, and freedom, and that was against the communist ideology. As a result, all the translators that confronted the ideology in power were imprisoned, deported, or, even worse, killed.

In addition to the above-mentioned facts, it is good to mention the fact that, all the translations realized in Moldova, in the period of 1940 – 1991, were made on the bases of Russian translations. That is, few works were translated from the original texts and, as a result were not realized good translations, because the process of translation in Moldova was ruled by the Russian translation process, language influence and ideology. Comparing Romanian translations and Moldovan translations from the communist period, it can be seen that Romanian translations are much closer to the original texts, the way of sentences building and transmitting the author's message, the accuracy of language used are exceptional. All this because:

> Moldavians from the Right part of Prut River had, however, the possibility to develop their language and culture, in spite of the given slavery (with all the country deppendence). In the same time, Moldavians from Bessarabia, supporting in their turn, the heavy torture of economic slavery, were sentenced, in their russian servitude, to a forced Russification and, their national culture, language and their traditions were subjected to persecutions.
>
> (Bruhis, 1992: 22)

It is necessary for a translator to observe some requirements in order to achieve a good translation:

a) to have sufficient knowledge of the source text language and culture, history and language development;

b) to analyze the ST very attentively and know how to deal with both languages in order to produce a TT.

Translator Christiane Nord states that the translator: ″is not the sender of a ST message, but a text producer in TT culture″ (1997), meaning that the translator's role is to produce a good text in a specific culture, in our case Moldovan culture.

The following is an analysis of two translations of several quotations from Shakespeare's *Hamlet*. Andrei Lupan, a Moldovan translator and the promotor of Romanian values in Moldova, translated for the first time Shakespeare's *Hamlet* in 1965. The same translation was re-edited in 1973. It has to be mentioned that Andrei Lupan accomplished his studies in Romania, so his translations are considered to be very good, together with those by Emilian Bucov, Alexandru Gromov, Nicolae Dabija, or Igor Cretu. While translating the original text, Andrei Lupan admitted that he used the Romanian translation of *Hamlet* but tried to change it so that it did not sound too Romanian. Of course, in Lupan's translation, Russian words can be identified: *milord* instead of *domnul meu*: ″*A hoinărelii patimă, milord*″ (21), in the original text: "*A truant disposition, good my lord*″ *(*11)*; ser* instead of *domnule: ″A, bună vremea, ser!″ (*20), in the original text: "*Good even, sir!*″ (11). The second translation under analysis is a Romanian one, by Stefan Runcu (1971).

	Original Text - ST	**Ştefan Runcu's version – TT1**	**Andrei Lupan's version – TT2**
Literal translation	Scene V. Another part of the platform. Enter GHOST and HAMLET	Scena a V-a. O altă parte a terasei. Intră Spiritul şi Hamlet.	SCENA 5. Alt loc, pe aceiaş terasă. Intră SPIRITUL şi HAMLET.
Omission	HAMLET: Whither wilt thou lead me? **Speak**; I'll go no further.	Hamlet: Unde mă duci? Eu nu merg mai departe.	Hamlet: Unde mă duci? Eu nu merg mai departe.
Equivalence	GHOST: **Mark me**.	Spiritul: **Ascultă-mă**!	Spiritul: **Ascultă-mă!**

Transposition	HAMLET: **I will.**	Hamlet: **Te-ascult**!	Hamlet: **Ascult.**
Denominalization	GHOST: My hour is **almost come.** When I to sulphurous and tormenting flames Must render up myself.	Spiritul: **E-aproape ora** Când trebuie spre flăcări de pucioasă Din nou să mă întorc!	Spiritul: **E-aproape ceasul** Când trebuie să mă întorc din nou În straşnicele flăcări de pucioasă.
Literal translation	HAMLET: Alas, **poor ghost!**	Hamlet: **Sărmane spirit**!	Hamlet: **Sărmane duh**!
Reduction	GHOST: Pity me not, **but lend thy serious hearing** To what I shall unfold.	SPIRITUL: Să nu mă plângi! pătrunde ce-ți destăinui Acum.	Spiritul: Nu mă jeli! Ascultă Şi înțelege!
Literal translation	HAMLET: **Speak; I am bound to hear**.	Hamlet: **Vorbeşte! Sunt legat s-ascult.**	Hamlet: Te ascult, vorbeşte!
Reduction	GHOST: So art thou to revenge, **when thou shalt hear.**	Spiritul: Şi să răzbuni când vei sfârşi s-asculți!	Spiritul: Şi gata fii de răzbunare.
Literal translation	HAMLET: **What?**	Hamlet: **Ce?**	Hamlet: **Ce?**
Literal translation/ Addition **Register drop**	GHOST: I am thy father' spirit, Doom'd for a certain term to walk the night, And for the day confined to fast in fires, Till the foul crimes done in my days of nature **Are burnt and purged away.**	Spiritul: Sunt spiritul părintelui tău, **Hamlet,** Şi osândit un timp să umblu noaptea, Iar ziua să postesc încins în flăcări, Pân ce păcatele făcute-n viață **Se vor spăla.** Şi de n-ar fi oprit Să-ți spun ale-	Spiritul: Da! Sunt duhul tatălui tău, **Hamlet,** O vreme osândit să umblu noaptea, Iar ziua-n focul iadului să ard, Pînă ce omeneştele-mi păcate S-or face scrum.

Synonymy **Omission** **Omission**	But that I am forbid To tell the secrets of my prison-house, I could a tale unfold whose lightest word **Would harrow** Up thy soul, freeze thy young blood, Make thy two eyes, like stars, start from their spheres, Thy knotted and combined locks to part **And each** particular hair to stand an end, Like quills upon The fretful porpentine. But this eternal blazon **must not be** To tears of flesh and blood. List, list. O, List! If thou didst ever thy dear father love -	nchisorii mele taine, Ți-aş spune-un basm în care orice vorbă **Ți-ar îngheța** şi sângele din vine, Iar părul tău, legat şi prins, ar sta Ca țepii de arici înspăimântat. Dar taina veşniciei **nu-i făcută** Pentru urechi de carne şi de sânge Acultă-mă, ascultă, o, ascultă! Dacă-ai iubit pe tatăl tău...	De n-ar fi taină cruntă Pecetluita-mi temniță, şi-aş spune istorii, ale căror şoaptă numai sângele în vine, Iar ochii ți-ar sări ca două stele din orbite. Părul tău cel neted Ți s-ar zbîrli pe cap încremenind, Ca ragila unui arici turbat. Dar taina veşniciei **e ascunsă** Pentru urechia celor muritori. Ascultă-mă, ascultă-mă, ascultă! De l-ai iubit pe tatăl tău...
Literal translation	HAMLET: **O God**!	Hamlet: **O, Doamne!**	Hamlet: **O, Doamne!**

At first sight, the two translations excerpts do not differ much. What may be noted is the equivalence strategy used by both translators in their endeavors to make a good TT*: Unde mă duci? Eu nu merg mai departe*. – TT1 and *Unde mă duci? Eu nu merg mai departe*. – TT2.; *Ascultă-mă!* – TT1 and *Ascultă-mă!* – TT2. Moreover, mention must be made of the use of archaic words in Lupan's translation, the use of word *duh* instead of *spirit*, or *nu mă jeli* in TT2 for *Pitty me not*. The principles of *cohesion* and *coherence* were respected in both translations, even if, for a better understanding, the translators make use of some translation strategies such as addition, denominalization and synonymy.

After analyzing the above translations, it may may concludes that, no matter what oppressions were made upon the translator's work, s/he succeeded to realize a good work, managing in the same time to transmit the message of the ST. Andrei Lupan, was a translator who managed to make his readers understand Shakespearian language.

Having the opportunity to translate the original texts, Moldovan translators guided their readers into the world of worldwide literature, contributing, in the same time, to language, culture and national identity development.

All translations in the present article are mine.

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Translating Romanian Modern Fairy Tales

Cristina CHIFANE[*]

Abstract
At the beginning of the new millennium, the fairy tale genre still preserves its authenticity and freshness appealing to children all over the world. Inspired by traditional folk tales, contemporary writers for young target readership face the dilemma whether to maintain the already consecrated patterns and elements of cultural specificity or to innovate and adapt their literary texts in order to answer the expectations and demands of a different audience. As a consequence, this paper aims at a thorough analysis of Petre Crăciun's Basme (Fairy Tales) (2013) and Basme pentru familia mea (Fairy Tales for My Family) (2014) in which the Romanian author purports to ingenuously combine old and new elements frequently tackled from an ironical and practical perspective. Nevertheless, the influence of the original folk tales determines the use of a regional and popular language whose possible translation into English may cause problems and difficulties to be dealt with in the second part of this paper.

Keywords: fairy tales, traditional patterns, textual innovation, regional and popular language, translation problems.

The thirty-one development stages identified by Propp as recurrent features in the majority of folk tales (1968: 12-42) acquire new dimensions in contemporary fairy tales written from an intertextual perspective and with a view upon raising and maintaining the interest of the entirely different target readership of the 21st century. Specialists have shown an increased concern with respect to the historical evolution of fairy tales currently putting forward the hypothesis of a book-based history of fairy tales: "International plot similarities can be accounted for by book transmission far more logically than they can be by oral transmission" (Bottigheimer 2009: 106-107). If the oral or written tradition of fairy tales remains a debatable subject matter, the current trend purports to a resuscitation of this literary genre with authors for children dedicating their efforts to a reconfiguration relying upon a combination between old and new elements. In addition, Zipes has noticed "the genre's deeply ingrained adaptability and 'evolvability', especially its potential as a meme" and enhances the idea that "its utopian function has actually expanded in the twentieth and twenty-first centuries to include a kind of negative dialectic that has imbued it with a significant self-critical feature and enhanced possibilities for aesthetic variation and experimentation" (2013: 92). Petre Crăciun's *Fairy Tales* (2013) and *Fairy Tales for My Family* (2014) reiterate some of the traditional patterns of Romanian folk tales filtering them through the eyes of the modern writer and in many cases stressing the ironical and parodical elements.

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Sometimes fairy tales are used to explain the birth of a Romanian tradition or the apparently magical properties of a certain traditional object. This is the case of a fairy tale entitled *Cămaşa fermecată* (*The Enchanted Shirt*) explaining the origin of the traditional Romanian shirt worn by women especially in the rural areas. According to this fairy tale, a virtuous girl from a poor family weaved such a beautiful shirt that she won the prince's heart.

Instead of bearing the name of the protagonist as the title, another fairy tale is called *Floarea înțelepciunii şi iarba puterii* (*The Flower of Wisdom and the Grass of Power*) after the two plants helping the sons of a poor man to find their way in life. Due to the kindness of his heart, a poor fisherman manages to banish a wicked witch who was oppressing a kingdom in *Petre pescarul* (*Peter the Fisherman*). Honesty and generosity are the prevalent moral qualities required for curses to break and for the forces of good to prevail: in *Grădina ascunsă* (*The Hidden Garden*) there is a special place where all the statues of the previous kings are and according to their behavior during their reign, they are either black or golden for the posterity to remember them in the true colors of their heart. The boy who talked to the flowers in the fairy tale bearing the same title received this gift again because of his integrity which made him give back the bag of gold he accidently found to the rightful owner; this unusual quality will ultimately help him win the king's daughter. This perpetual search for honesty leads to the establishment of the utopian realm of truth in the fairy tale *Țara Adevărului şi Împăratul Minciună* (*The Country of Truth and the King of Lies*); a realm where everybody always tells the truth is likely to be doomed from the very beginning so it is not surprising that the king himself will be the first one starting to tell lies.

Preserving the moral message of traditional fairy tales, Petre Crăciun seems to consider that hope lies in children who should be taught the value of truth, compassion and hard work: in *Călătorie în spicul de grâu* (*Journey in the Wheat Spike*), the little protagonist learns an important moral lesson that teaches him to respect his parents and all the other people around him no matter their rank or fortune.

A not so typical fairy tale, *Fata cea urâtă şi omul cel nătâng* (*The Ugly Girl and the Dull Man*) deals with the fate of those girls who were not so lucky to be bestowed with extraordinary physical beauty, yet they still deserve to be happy at the side of the right person. The text itself turns into mockery throughout the story the girl reaching the point when she rejects handsome suitors and chooses the ugliest one; the indirect message is that everyone should know his/her limits and be at peace with what he or she can accomplish.

Ordinary people acquiring miraculous qualities become the protagonists in some of Petre Crăciun's fairy tales such as in the case of *Omul care schimba anotimpurile* (*The Man Who Could Change the Seasons*); the main character is a young man who used his gift to win battles in the name of his emperor.

Similarly, *Omul-Ceață, prietenul Măriei Sale* (*The Fog Man, His Majesty's Friend*) features a modest young man who barely earns his living, yet due to his kindness receives the most unusual gift of being able to bring fog whenever he wanted. Using his special quality to confuse the enemies on the battlefield, the protagonist wins the emperor's respect and the heart of the girl he was in love with.

Metamorphosis is still at the core of these modern fairy tales: in *Două oale* (*Two Pots*) the protagonist gradually changes into a donkey, a rabbit and a bird as a result of a witch's spell and the witch herself is under a spell which a long time ago had transformed her from a beautiful girl into the wicked person she was at the time of the story. Good witches such as the white witch in *Voinicel şi Vrăjitoarea cea Albă* (*The Little Big Man and the White Witch*) may cast spells with a therapeutic effect with the purpose of either healing or protecting people. In addition, wisdom and faith represent the key to winning battles and preserving the security of the kingdom like in *Împăratul cel Bătrân şi mărul cu poame fermecate* (*The Old Emperor and the Apple Tree with Enchanted Fruit*).

At the same time, excessive greed and love of jewelry are criticized and punished as dehumanizing attributes making people forget the real meaning of life. *Povestea unui om sărac* (*The Story of a Poor Man*) shows that an open heart will always ensure people's authentic happiness much more than any illusionary happiness that wealth, power or social status may momentarily create; as a consequence, the poor brother becomes the emperor's most esteemed servant while the rich brother ends up in shame and disgrace. On the same wavelength, longing for his family and homeland, the protagonist in *Împărat în țară străină* (*Emperor in a Foreign Country*) refuses the scepter of a kingdom only to come back in his own country among his own people.

A parody against the oppression and maltreatment of women who have to do all the housework, *Împărăția femeilor leneşe* (*The Kingdom of the Lazy Women*) recounts the consequences of women suddenly declining responsibility for any domestic job or duty; instead of taking a part of their burden on their shoulders, men would try their best to make them reconsider their position and start doing the things they used to do before their outburst of independence.

In *Țara unde oamenii nu visau niciodată* (*The Country Where People Never Dreamt*), the inhabitants were trapped in a world with no dreams, aspirations or changes and implicitly no progress or development.

The popular superstition that there is a power beyond people's comprehension deciding their destiny acquires concreteness in *Țara Scriitorilor de Noroc* (*The Country of the Luck Writers*) where the emperor's son cannot achieve anything merely because the person in charging of writing the details of his trajectory in life is far too lazy to fulfill his duty.

In another fairy tale, the description of the utopian Kingdom of the Rainbow bears similarities with a paradisiacal kingdom of God, a heavenly realm where the king's palace needs no gates and the protagonist could meet his dead father once again. *Soarele deocheat* (*The Hexed Sun*) reiterates the popular superstition according to which magical incantations may restore people's health with the difference that in this case the evil eye has affected the sun itself, a symbol of protective light, warmth and prosperity for all the people in the kingdom.

If dragons generally symbolize the forces of evil and the representative of good fights against them with the aim of restoring peace and order, Petre Crăciun writes fairy tales in which he demythifies the consecrated image of dragons endowing them with human attributes and most of the time reducing them to derisory dimensions. The youngest son of a family of dragons in *Zmeul Pierde-Vară* (*Ne'er-do-well Dragon*) is banished by his own mother because his behavior is completely atypical for what was expected of a cruel dragon: he shows mercy and compassion to all creatures and he obediently takes care of Saint Wednesday's pigs, Saint Friday's hens or Saint Sunday's horses. Serving the king and harmoniously living side by side with ordinary people, the Ne'er-do-well Dragon is finally renegated by his family who considers him a traitor and wants to see him dead. Due to the fairies' intervention, the dragon got rid of the curse which has led to his dual nature and ambivalent status; at the end of the fairy tale, he metamorphoses into a handsome young man who will receive a human name and will marry the king's daughter.

Likewise, *Țara Balaurului Beteag* (*The Country of the Crippled Dragon*)is the story of a dragon son who has one leg shorter than the other and is abandoned by his father outside their kingdom; adopted by a young man called Panait, he soon proves his wisdom and kindness so that people all over the country come to ask for his advice. In the end, the readers discover that the dragon son was in fact the loyal servant of an emperor who got angry with him and asked a witch to cast a spell upon him; he would regain his human form only if the witch forgave him or if she completely forgot about her spell. Both the family and community rejection due to a handicap and the beneficial effects of memory loss are topics worth exploring from a psychoanalytical perspective.

Isolated places are either the result of a curse (*Palatul din pădure- The Palace in the Woods*) or a symbol of protection (*Odaia fericirii- The Room of Happiness*). In the former fairy tale a witch casts a spell upon the emperor and condemns him to 100 years of isolation and poverty whereas in the latter fairy tale the room of happiness is blessed by the house snake to help a poor couple to have a long-awaited child.

To sum up, tales of everyday life with a moral message and the intrusion of a supernatural element are more recurrent than animal tales and wonder tales; sometimes, they become jokes and anecdotes against human weaknesses and vices which are more or less directly criticized.

Petre Crăciun's modern fairy tales preserve the regional and popular language which used to characterize Romanian folk and fairy tales ensuring their localization and unique character, but more likely to generate translation problems especially in the case of idiomatic expressions out of which verbal phrases are the most frequent ones.

Structurally, thematically and statistically, the variety and beauty of Romanian verbal phrases contribute to the development of a far richer and more expressive vocabulary. Prior to the analysis of the means of translating them into English, a few remarks regarding their form and use are necessary for us to fully comprehend their status and importance at the level of the source language and culture.

One of the most important criteria of distinguishing verbal phrases from other lexical combinations is their degree of internal unity or fixedness maintaining the constitutive parts together and making restructuring or re-ordering with the same result impossible. Although in many situations verbal phrases could be replaced by a verb since this is the speech part carrying the lexical weight of such a phrase, there are situations when another constitutive part (usually a noun) loses its lexical and grammatical autonomy in the sense that it will be no longer used independently in favor of its exclusive presence in these phrases: lături - "a nu se da în lături" (Crăciun 2013: 5); sâmbetele - "a purta sâmbetele cuiva" (ibid.: 45); bineţe - "a da bineţe" (ibid.: 46); seamă - "a fi cu băgare de seamă" (ibid.: 16); hac - "a îi veni de hac" (Crăciun 2014: 50). Romanian-English phraseological dictionaries provide multiple translation variants for the same Romanian verbal phrase so the translator needs to check the differences in meaning and to decide upon the appropriate equivalent fit for the specific context:

a) "**a nu se da în lături de la**... to have no scruples about...; not to stop at...; to make no bones about...; not to elude/evade..."
(Bantaş, Gherghiţoiu and Leviţchi 1966: 96);
b) "**a purta sâmbetele cuiva** (see **a purta pică cuiva**) to owe/bear smb. a grudge; to bear a spite/spleen against smb.; to harbor enmity for; *F* → to have a rod in pickle for smb.; to have a tooth against/a down on smb." (ibid.: 303-4);
c) "**a da bineţe cuiva** to greet smb.; to hail smb.; to bid/give/pass smb. the time of the day" (ibid: 88);
d) "**a fi cu băgare de seamă** to take heed; to be careful/attentive; to look out (for squalls); *sl.* to be all there" (ibid.: 149);
e) "**a-i veni cuiva de hac 1.** *F* to get the better of smb.; to find a needle for the devil's skin. **2.** (*a omorî*) *sl.*to do smb. in" (ibid: 388).

In a), the English verbal phrase *to make no bones about* seems closer to the Romanian original since the stylistic implications of the other phrases are not comparable to the source text version: they are either too neutral (*not to stop at...*) or too pretentious or scholastic (*to have no scruples about...* and *not to elude/evade...*). On the other hand, in b), the dictionary indicates an identity of equivalence between two Romanian phrases apparently of the same type: *a purta sâmbetele cuiva* = *a purta pică cuiva*; indeed, they share the same structure: Verb + Noun + Indefinite Pronoun with the difference that in the former situation the noun bears a definite article whereas in the latter situation the noun carries no article. If formally the English phrase *to bear a spite/spleen against smb.* seems closer to the original phrase in the source text, contextually the much more familiar phrase *to have a tooth against/a down on smb.* answers the same meaning constraints imposed by the context in the source language. In c), we can refer to a case of loss of expressiveness, since all three English phrases lack the stylistic effect of the Romanian verbal phrase: *to greet smb.* - too general and neutral; *to hail smb.* - implies a deviation of meaning generated by the distance from the interlocutor; *to bid/give/pass smb. the time of the day* - the meaning is similar, yet the phrase is too long and lacks the impact of a popular term such as *bineţe*. Stylistically, in d) the English verbal phrase *to look out for squalls* may replace the Romanian phrase *a fi cu băgare de seamă* while the Romanian sub-unit adjectival phrase *cu băgare de seamă* is turned into either simply a noun (*heed*) in *to take heed* or an adjective (*careful/attentive*) in *to be careful/attentive*. Last but not least, in e) the first two phrases are used in familiar language, yet the phrase *to find a needle for the devil's skin* retains the expressive connotation of the original whereas in the phrase *to get the better of smb.* there is a formal shift from a negative to a positive effect of the overall message carried by the respective verbal phrases. The third phrase (*to do smb. in*) is completely inappropriate not only because it is used in slang, but also because its meaning deviates from that involved in the original message of the source text.

Another interesting criterion of identifying a verbal phrase is the occurrence of contextually unmotivated grammatical forms such as the unjustified non-referential inclusion of the third person, feminine, singular form of the personal pronoun in the accusative case in a verbal phrase such as "a o lua la sănătoasa" (Crăciun 2014: 40). The English synonymic series of the Romanian verbal phrase is highly productive, therefore the translator's task is equally demanding: "**a o lua la sănătoasa** (see **a o lua la fugă**) **1.** to start running; to hurry (away). **2.** to take (to) flight; *F* to take to one's heels; to cut one's sticks; to cut and run; to gain one's feet; to pack off; to scuttle away/off; to turn tail; to tail off/up; to fling/to pick up one's heels; to show a clean pair of heels; to take to one's heels; to betake oneself to one's heels; to fling up one's heels; *amer.sl.* to show leg; to slide off; to make tracks; to tip one's boom off" (Bantaş, Gherghiţoiu and Leviţchi 1966: 230). Leaving aside the mere explanation of the Romanian phrase (*to start running*) or the use of simple phrasal verbs (*to hurry away*, *to scuttle away/off*, *to pack off* or *to tail off/up*), what immediately draws our attention is the recurrent use of the noun *heels* and the adjacent phrases including this noun (to take to one's heels; to gain one's feet; to fling/to pick up one's heels; to show a clean pair of heels; to take to one's heels; to betake oneself to one's heels; to fling up one's heels); in spite of their expressive nature, there is a much more appropriate Romanian phrase that encompasses their meaning: *a-şi lua picioarele la spinare*. Under the circumstances, the only reasonable English verbal phrase fitting the requirements of the context would be *to turn tail*.

Starting from the assumption that verbal phrases are characterized by different degrees of expressiveness, we can understand Petre Crăciun's intentions when introducing them in either the narrator's or the characters' discourse. As we have previously noticed in the analysis of the topics and message of these modern fairy tales, the author preserves the well-known binary structure of the type good versus evil in traditional folk and fairy tales, but at the same time he also innovates and adds new elements, mainly humorous, ironical, even satirical ones. For example, lack of experience and ineptitude to do things right are mocked at by means of verbal phrases such as "a fi gură spartă" (Crăciun 2013: 7); "a avea gură spartă" (Crăciun 2014: 118); "a încurca borcanele" (Crăciun 2013: 11); "a se face de ocară" (Crăciun 2014: 75).The entry in the Romanian-English phraseological dictionary - "**a avea gură rea** to have a foul mouth" (Bantaş, Gherghiţoiu and Leviţchi 1966: 40) indicates a change of meaning adding a pejorative connotation of a different kind from that of the phrase *a fi gură spartă* or *a avea gură spartă*: in the original phrase, the meaning referred to the impossibility of keeping a secret whereas in the afore-mentioned phrase the meaning implies discrediting people in front of other people. Conversely, we can mention a number of other Romanian phrases with a similar meaning: "**a vorbi ca o moară stricată/***F* **hodorogită/ca o morişcă** to rattle like a machine gun; to be all jaw; to be too much jaw about smb.; to chatter like a magpie" (Bantaş, Gherghiţoiu and Leviţchi 1966: 392). The most expressive and appropriate rendering of the original phrase in the source text is probably the target text phrase *to chatter like a magpie*. Similarly, the Romanian verbal phrase *a încurca borcanele* has synonymous counterparts "**a încurca lucrurile/a încurca iţele** *F* to make hay/a mess of things; to make a pretty kettle of fish; to obscure the issue; to put one's foot in it" (ibid.: 183). From a stylistic point of view, the English phrase *to make a pretty kettle of fish* accurately captures the message of the Romanian verbal phrase. The same system holds valid in the case of the source text phrase "**a se face de ocară/a se face de ruşine/a se face de râs** to make oneself ridiculous; to bring discredit on oneself; to make an exhibition of oneself; to make a fool/an ass of oneself; to become everbody's laughingstock" (ibid.: 135). Translation variants (*to make a fool of oneself* or *to become everybody's laughingstock*) are possible since they both render the meaning of the initial phrase.

The characters playing the role of initiators for the young protagonists resort to verbal phrases to frighten them or to simply make them become aware of their mistakes: "a fi vai şi amar de pielea cuiva" (Crăciun 2013: 11); "a îşi răci gura de pomană" (ibid.: 21); "a face pe cineva de două parale" (ibid.: 119). Acquiring the value of an imprecation, the verbal phrase *a face pe cineva de două parale* encompasses a large English synonymic series reflecting the ready-made opprobrium of the general public: "**a face pe cineva de două parale/a face pe cineva cu ou şi oțet** to tear smb.'s character to rags/shreds; *F* to comb smb.'s hair for him; to comb down smb.; to cut smb. to pieces; to give smb. beans; to cook smb.'s goose; to abuse smb. up hill and down vale" (Bantaş, Gherghițoiu and Levițchi 1966: 134). Ranging from a rather 'soft' to a clearly 'strong' tone, all these phrases are highly expressive and make the translator's choice extremely difficult; the context suggests that the most adequate variants would be the English phrases *to tear smb.'s character to rags/shreds* or *to cut smb. to pieces*.

Sprung from the popular mentality, many verbal phrases are used in order to condemn and criticize human vices: laziness - "a sta cu brațele încrucişate" (Crăciun 2013: 27); exaggerated lies - "a minți de îngheață apele" (ibid.: 64); cunning and injustice - "a pune cuiva ceva în cârcă" (ibid.: 65). This technique reaches a climax in the use of popular proverbs such as the ones censoring the inadequacy of hasty decisions: "Graba strică treaba" (Crăciun 2014: 69) or the negative consequences of futile rhetoric: "Vorbă lungă, sărăcia omului" (ibid.: 67):

a) "**a sta cu brațele încrucişate/a sta cu mâinile în brâu/buzunar/sân 1.** to stand with folded/crossed arms; to fold one's arms. **2.** *fig.* to cross one's arms; to sit with one's hands before one; to rest upon one's oars; to lollop; to let the grass grow under one's feet" (Bantaş, Gherghițoiu and Levițchi 1966: 392);

b) "**a minți de îngheață apele/cu neruşinare** to lie like truth/a jockey/trooper/gasmeter; to lie as fast as a horse can trot; to lie in one's teeth/throat; to be the deuce of a liar; to deserve/win the wetstone; to beat Banaghan; *sl.* to go it strong; to cut it fat" (ibid.: 244);

c) "**a îi pune cuiva ceva în cârcă** *fig.* saddle sth./smb. with sth." (Săileanu 2007: 926);

d) "**Graba strică treaba** *prov.* (the) more haste, (the) less speed; fool's haste is no speed" (ibid.: 160);

e) "**Vorbă lungă, sărăcia omului** *prov.* spare your breath to cool your porridge" (ibid.: 161).

In a), the dictionary entries are grouped according to the denotative and connotative meanings of the verbal phrase; since the context asks for the use of the figurative expression, the translator's task will be to select the right one in the synonymic series. In this case, only the last English idiomatic expression preserves and transfers the same expressive meaning as the Romanian verbal phrase; according to dictionary entries, this idiomatic expression is usually used in a negative context: "**not let the grass grow under your feet** to not waste time by delaying doing something" (Cambridge International Dictionary of Idioms 1998: 162). Leaving aside the slang idioms, the best English equivalent phrase in b) is the cliché "**lie through one's teeth** to lie boldly" (Spears 1991: 1991). In c), the verb *saddle sth./smb. with sth.* is used to replace an entire verbal phrase in Romanian with a clear loss of expressiveness in the case of the target language. Finally, if in d) the first choice is a typically English comparative pattern whereas the second option is nothing but a calque, in e), the English proverb has the same expressiveness as the Romanian one.

In the name of the same protectionist spirit specific to children's literature in the previous centuries, the death theme is dealt with in a matter-of-course manner rendered by verbal phrases such as "a închide ochii (pentru totdeauna)" (Crăciun 2013: 38) or as a well-deserved retributive punishment for the representatives of evil as in the case of the verbal phrase "a-şi da duhul" (ibid.: 38): "**a închide ochii (pentru totdeauna) 1.** (*pt. a dormi*) to close one's eyes to sleep; to get forty winks/eyes. **2.** (*a muri*) to pass away; to see the last of this world. **3.** (*cuiva*) to close a dying man's eyes" (Bantaş, Gherghiţoiu and Leviţchi 1966: 180) - "**a-şi da duhul** to give up the ghost; to breathe one's last; to yield (up) one's breath" (ibid.: 94). Out of the three semantic series in the case of the first verbal phrase, the second one is appropriate in the given context; the English idiomatic phrase *to see the last of this world* could be used with the same stylistic effect as the one provided by the Romanian verbal phrase. The context disambiguates the meaning in the final example too; since there is no humorous implication which might have been rendered by means of the English verbal phrase *to give up the ghost*, the only viable alternative is to employ the phrase *to breathe one's last* which transmits the same essential meaning as the original.

To conclude, Petre Căciun's fairy tales addresses contemporary young readers, yet they are built upon the fundamental solid structure of traditional folk tales. A thorough examination of all 25 fairy tales included in the author's two recently published volumes has revealed the fact that tales of everyday life carrying a moral message have a higher degree of occurrence than animal tales and wonder tales. Even if the supernatural element continues to be a constant presence, many of these fairy tales no longer rely upon the symbolic acts of heroism of the forces of good; on the contrary, they enhance the importance of moral qualities, therefore some of them are transformed into jokes and anecdotes against human weaknesses and vices. From the translator's perspective, the elements of regional and popular language may generate translation problems to be surpassed by means of a close analysis of all translation variants. From a structural, thematic and statistical point of view, verbal phrases are the most frequent types of idiomatic expressions with large synonymic series in the target language and culture. Relying upon both his linguistic and intercultural competence, the translator chooses the equivalent that best fits the context with upon the preservation of the stylistic effect.

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Immigrant Women and Body Culture in Jhumpa Lahiri's *The Namesake* (2003) and *The Lowland* (2013)

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Abstract

The first or second generation immigrant women face the effects of cultural and identity dislocation in Jhumpa Lahiri's books. Wives following their unknown husbands in a foreign country, mothers who need to deliver their babies in totally unfamiliar conditions, daughters fighting their parents' cultural and memory burden, her female characters construct patterns of bodily practice that reveal inner tensions and contradictions with deep significance. The aim of this paper is to explore the feminine universe as a physiological and psychological response to cultural trauma, alienation and identity crisis, with a close look to Lahiri's two novels, The Namesake (2003) and The Lowland (2013). Body culture acquires new dimensions and forms in Indian immigrant women's lives. Clothing, nurturing, bodily display and movement, the relationship with space and nature, sexual experiences or body decoration become ways of expressing their reaction to cultural conflicting demands and subsequently their struggle to create a new identity.

Keywords: body culture, identity, memory, immigrant literature, cultural trauma.

Jhumpa Lahiri's two novels, *The Namesake* (2003) and *The Lowland* (2013), propose powerful and complex female characters who are Indian women following their husbands to a totally new territory of the US. Although the circumstances of their dislocation are different, for both Ashima Ganguli and Gauri Mitra immigration can be read as a journey of the female body whose culture reflects both their attitude toward the two spaces and their attempt to regain the exiled body and create a new identity.

In Ashima's case, the experience of immigration can be best described as "the body's collision with the new" (Kimak 2013: 11). The first page of the novel presents a pregnant woman struggling to face the double unknown experience. The distance from the native India and the family whose duty is to assure a comfortable pre-birth period is felt as a continual absence, particularly an absence felt through her body:

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> On a sticky august evening two weeks before her due date, Ashima Ganguli stands in the kitchen of a Central Square apartment, combining Rice Krispies and Planters peanuts and chopped red onion in a bowl. She adds salt, lemon juice, thin slices of green chili pepper, wishing there were mustard oil to pour into the mix. […] Tasting from a cupped palm, she frowns; as usual, there's something missing. (Lahiri 2003: 1)

As the body experience continues in the alienating territory of the hospital where she is deprived of her sari and dressed in "a flowered cotton gown that, to her mild embarrassment, only reaches to her knees" (ibid.: 2), Ashima's attitude toward the world to which she followed Ashoke as a traditional Indian wife acquires a metaphorical meaning. Nostalgia for the homeland and the acute sense of alienation become main factors in her sense of not belonging to the American space: "being a foreigner, Ashima is beginning to realize, is a sort of lifelong pregnancy - a perpetual wait, a constant burden, a continuous feeling out of sorts" (ibid.: 49).

On the other hand, Gauri Mitra's state of alienation has its roots in the very condition of a woman who challenges the conventions of the patriarchal Indian society. Gauri's quest for identity is doubled by a philosophical discussion about the individual's relationship with society and time. The body plays an essential role in this quest. Her love to Udayan is regarded as a means of stepping out of physical anonymity: "She knew she was not the type they turned to look at on the street, or to notice across the room at a cousin's wedding. […] But Udayan regarded her as if no other woman in the city existed" (Lahiri 2013: 72). However, the crisis incorporates the external pressure of both the patriarchal norms and the socio-political background. When the two get married out of their own will, this gesture is seen as an insult toward the parents' privilege to contribute to the establishment of their children's families. Moreover, the communist Naxalite movement of the 1960s attracts Udayan's boisterous spirit resulting in his execution by the Indian authorities. His brother, Subhash, marries the pregnant Gauri as a means of rescuing her from a hostile universe. The attitude towards the new world is influenced by the burden of the past. Pregnancy is still penitence, but in a different sense:

> She felt as she contained a ghost, as Udayan was. The child was a version of him, in that it was both present and absent. […] As the plane was landing in Boston, she'd momentarily feared that their child would dissolve and abandon her. She'd feared that it would perceive, somehow, that the wrong father was waiting to receive them. That it would protest and stop forming. (ibid.: 147)

Two aspects become essential when discussing the case of female characters in Indian-American women writers' books. The first one implies the idea of an exiled body, as Katrak observes: "the female body is in a state of exile, including self-exile and self-censorship, outsiderness, and un-belonging to itself" (2006: 2). This state of exile functions as both an internal one, caused by patriarchy, and an external one, "as manifest in migration and geographical relocation necessitated by political persecution, material conditions of poverty, and forms of intellectual silencing in third world societies" (ibid.).

Consequently, immigrant Indian women feel more acutely the exile of their body as not belonging to themselves. The same thing happens in Lahiri's two novels. Both Ashima and Gauri feel the pressure of the conservatory mentalities according to which "the female body […] functions as a repository of cultural tradition" (Kimak 2013: 13) and becomes a symbol of "the idealized and essentialized national culture" (ibid.: 14). However, each character's reaction toward this pressure is determined by what the Indian society and culture represents for her and what is the anchor that helps her acquire "liminality", "a space for the female protagonist to cope with and, at times, to transcend exile" (Katrak 2006: 3).

Besides the slow recollection of the elements that are to form the main substance of the plot, the first part of *The Namesake* is the almost daily journal of a woman who resents, mostly at the level of her body, the foreign air of everything around her. Therefore, her struggle consists mainly in creating an Indian micro-universe in which she tries to replicate the Indian traditions and way of life. She fights against the idleness of her being a helpless woman in a foreign space. One of her most important weapons is the Indian cuisine. It is also a territory that highlights the contrasts between the two cultures: "Ashima would not have touched the chicken, even if permitted; Americans eat their chicken in its skin, though Ashima has recently found a kind butcher on Prospect Street willing to pull it for her" (Lahiri 2003: 5). Although she has to improvise many times, she indulges in the laborious preparation of Indian food, usually working for days and transforming the whole process into a ritual. She creates new recipes that her guests get to appreciate and expect, as the "mincemeat croquettes":

> Alone, she manages an assembly line of preparation. First she forces warm boiled potatoes through a ricer. Carefully she shapes a bit of the potato around a spoonful of cooked ground lamb, as uniformly as the white of a hard-boiled egg encases its yolk. She dips each of the croquettes, about the size and shape of a billiard ball, into a bowl of beaten eggs, then coats them on a plate of bread crumbs, shaking off the excess in her cupped palms. Finally she stacks the croquettes on a large circular tray, a sheet of wax paper between each layer (Lahiri 2003: 274).

Isolated from the patriarchal society and not seeing a meaning in its rigid rules, Gauri finds her liminality in books and intellectual preoccupations. In themselves a space, the books offer her the possibility to withdraw from reality. The balcony of her brother's house in India, where she spends most of her time before meeting Udayan, has the significance of a gate between the socio-political unrest and intellectual freedom. Contrary to Ashima, Gauri rejects the closed universe of a housewife raising her children and embraces the possibility offered by the US to continue her studies. In fact, philosophy is both a breathing space and an opportunity to interiorize the meaning of time and of all the experiences that shape her consciousness. The study where she writes her PhD dissertation is explored through Bela's eyes in order to amplify the sense of fascination that her plunging into this quest creates: "A pair of her mother's glasses sat discarded on the desk. […] She found crumpled sheets of paper in the wastebasket, covered with nothing but *p*'s and *q*'s. All the books had brown paper covers with titles that her mother had rewritten on the spines so that she could identify them" (Lahiri 2013: 240). This exploration reveals a tactile manipulation of reality, like an obsession to capture the slipping reality.

The second aspect worth discussing is the fact that "immigration can be conceived of as a quintessential corporeal experience, a process in which bodily reactions to change precede psychological ones" (Kimak 2013: 11). All the details mentioned above reveal the voluntary effort of the characters to diminish the effects of alienation and bodily exile. Nevertheless, the way in which immigration impacts a woman's body escapes the culturally constructed patterns of her mind. Although she tries to react according to her past experiences and to the impact of the native culture on her personality, her body "finds itself immersed in the new physical and cultural environment" (ibid.), and this exposure irreversibly changes her whole identity.

Neither Ashima nor Gauri are aware of the primacy of their corporeal experience. However, trying to preserve the integrity of their identity at a mental level, they expose their bodies to a dual experience. Body culture is a complex construct because it incorporates the diverse stimuli that daily existence exposes the body to, at all levels and in all kinds of circumstances. It is easy to observe this fact when considering the aforementioned case of the food. Ashima cooks Indian food, but the necessity to adapt her recipes to the ingredients she can find proves that the Indian culture is not preserved in an unaltered form. For Gauri, food becomes a way of plunging into the American relieving reality:

> Among the sticks of butter and cartons of eggs she found something called cream cheese, which came in a silver wrapping […]. Inside the wrapper was something dense, cold, slightly sour. She broke it into pieces and ate it on its own, standing in the parking lot of the grocery. Not knowing it was intended to be spread on a cracker or bread, savoring the unexpected taste and texture of it in her mouth, licking the paper clean. (Lahiri 2013: 155)

The trajectories of the two characters' body culture are settled upon opposite directions. Ashima's behavior can be easily described as a "nationalist discourse", trying to preserve the female body as a personification of "national culture", while Gauri embodies the "assimilationist discourse", as a desire to be incorporated into the "mainstream" culture (Kimak 2013: 15). When the two characters' clothes are considered, the opposition is obvious. "Murshidabad silk sari" (Lahiri 2003: 2) is the structure that best describes Ashima's attitude towards a woman's outfit. Her refusal to part with her saris reveals their function as a repository of the native culture. On the contrary, Gauri is more and more attracted by the appearance of American women. Her cutting all her saris and petticoats, "as if an animal had shredded the fabric with its teeth and claws" (Lahiri 2013: 166), expresses symbolically her eagerness to leave behind the cultural elements that isolate her from the other women.

The same thing happens regarding the sexuality of the characters. The narrative space dedicated to Ashima's sexual life is almost inexistent, as her marriage with Ashoke respects the distinctiveness of the traditional Indian family. Certain attention is paid, instead, to the sensuality and candor of love, as depicted in the scene when, before meeting her future husband, Ashima puts on his shoes: "Lingering sweat from the owner's feet mingled with hers, causing her heart to race; it was the closest thing she had ever experienced to the touch of a man. The leather was creased, heavy and still warm" (Lahiri 2003: 8). Gauri's sexuality illustrates the transition from the obsolete, closed mentality of the Indian traditional family to the openness of the American world. She experiences several stages: sexual intercourse as act of submission to the husband; the outburst that makes her chase a stranger on the campus; a series of transitory relationships with several men after leaving Subhash and Bela; the lesbian experience with Lorna, whose doctoral dissertation she supervises as a professor of philosophy. All these manifestations of sexuality are psychologically exploited by means of permanent analysis and investigation of her body before and after the central tragic event: Udayan's death. He is the present absence that haunts Gauri's consciousness and hastens the succession of events towards a final confrontation.

In spite of the immigrant women's desire to preserve a linear identity, their evolution across the years proves "the supremacy of the bicultural body over the ethnic body" (Ştefanovici 2012: 108). Both Ashima and Gauri become hybrid bodies that do not belong to only one culture. Their identity is "a fluid one, in which each body is seen and constructed continuously" (ibid.). This fact is obvious when analyzing the end of each novel. In *The Namesake*, after her husband's death and her children settling their own lives, Ashima decides to sell her house and spend six months in India with her relatives and six months in the US with Gogol and Sonya. Likewise, in *The Lowland*, Gauri's decision not to return to India is spoiled by her preserving her citizenship and by her sudden decision to end her life on her native land. Failing to commit suicide, she returns to the US and witnesses the beginning of reconciliation with the people whom she has deserted.

The final moments of each novel are worth taking a closer look in order to see the becoming sense of biculturalism in Lahiri's fiction. Both experiences are corporal and both involve an evaluation of the whole evolution from an ethnic body to a bicultural one. Before giving a farewell last party, Ashima takes a purificatory bath. Her physical state is dominated by tiredness of her now old and widowed body. Her feelings display a significant duality: "Ashima feels lonely suddenly, horribly, permanently alone"; "She feels both impatience and indifference for all the days she must still live […]. For thirty-three years she missed her life in India. Now she will miss her job at the library, the women with whom she's worked. She will miss throwing parties. […] She will miss the opportunity to drive…" (Lahiri 2003: 278-279).

Likewise, Gauri stands in a bordering space and willing to escape the burdening traces of the past she undertakes the same process of purification. The balcony from which she wants to throw herself into the street triggers a flow of symbolical frames: "the way she'd removed her bangles after Udayan was killed. What she'd seen from the terrace in Tollygunge. What she'd done to Bela […] A final image: Udayan standing beside her on the balcony in North Calcutta" (Lahiri 2013: 387). However, the result of the mental quest is unexpected: "She opened her eyes. He was not there" (ibid.). Gauri realizes that she is destined to live both with and without Udayan, as the two territories, the Indian and the American one, have no definite border. When trying to escape his memory, she engages in an intellectual quest to spiritually cope with the tragedy of his absence. When willing to be reunited with him in death, she realizes that she is unable to fix his being into the present. Even though in a philosophical frame, Gauri's duality of identity illustrates the same fluid existence that incorporates both the American and the Indian cultural discourses.

To sum up, body culture is an essential constituent of the identity of female characters in Jhumpa Lahiri's novels. Immigration is regarded as the journey of the body throughout experiences that display multiple cultural elements belonging both to the native, Indian territory, and the new, American one. Ashima Ganguli and Gauri Mitra start this journey with a particular cultural legacy that determines a specific attitude towards immigration. However, they are not able to preserve a rigid identity and become bicultural bodies that reflect the complexity of their intercultural experience.

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The Linguistic Epitome of Paradox as a Means of Expliciting Black Humour in Joseph Heller's *Catch-22*

Iulia COCU[*]

Abstract
Joseph Heller has learned from Beckett, Camus and Kafka and his style resembles the style of these writers but he is clearly himself a novelist who may be looked upon as one of the most interesting black humourists, mainly through his use of the paradoxical character that lays behind the rule named Catch-22. Paradox is, in fact, the main stylistic means of expressing black humour used by Heller in his novel, Catch-22. This is the reason why the present paper focuses on the linguistic stylistic analysis of black humour as expressed by the catch-22 rule and by other instances of paradox usage all through the novel.

Keywords: black humour, linguistic stylistics, paradox, oxymoron, incongruity

The oxymoronic term black humour incontestably draws on incongruity, which allows participants to question the information they receive, thus raising controversial issues about fate and the purpose of existence. The most important aspect of incongruity within black humour is represented by the reversal of expectations, the inversion of social rules about the loss of life. Participants are exposed to surprising ideas, beliefs or behaviours that defy convention and manipulate stereotypes.

Black humour is an active confrontation, a way of influencing mood and perspective, reducing stress and shaping perceptions of the self and others. The incongruities, uncertainties and anxieties surrounding death generate and configure the experience of black humour.

More commonly referred to as the "humour that deals with unpleasant aspects of life in a bitter or ironic way" (Hassan 1978: 33), black humour became the American people's way to express their feelings of disillusionment and hopelessness. Indeed, this is the pivotal theme that emerges in Joseph Heller's *Catch-22*. In this novel, Heller illustrates, by means of black humour, the absurdity of war, especially the act of enrolling

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young men in combat, who have no idea about nor belief in the war they are fighting.

This fundamental moral conflict of the book may best be interpreted through the use of black humour, which, in the present paper, will be investigated at a linguistic level, in the expression of the paradoxical rule that lays behind the title of the novel.

In order to effectively identify how black humour operates, first and foremost, it is essential to determine the core idea behind the rule that is Catch-22:

> All over the world, *boys* on every side of the bomb line *were laying downtheir lives* for what *they had been toldwas their country*, and no one seemed to mind, least of all *the boys* who *were laying downtheiryoung lives*. *There was no end in sight*. *The only end in sight* was Yossarian's own, and he might have remained in the hospital until doomsday had it not been for that patriotic Texan... The Texan wanted everybody in the ward to be happy but Yossarian and Dunbar. He was really very sick (Heller 1989: 18).

From a linguistic stylistics point of view, the first thing that strikes the reader, due to its force of assertion and to the obvious contradiction with the context of war, is the use of the noun *boys* and of the phrasal verb *to lay down*; boys are not usually supposed to fight in a war and, more than that, they are not supposed to lay down their lives in a war.

One may very easily make a connection here. Stoic philosophers associated logic with grammar and rhetoric, all these three disciplines constituting the classical trivium, As a consequence of this trivium, one may make an association between logic and the rhetoric used in the above excerpt: a basic rule in logic states that if A is like B and B is like C, then A is like C. When applying this rule from logic to the fragment above, one may notice that the noun *boys* is repeated twice in connection with the phrasal verb *to laydown*; *boys* may then be associated with *to lay down* and, in its turn, *to lay down* may be associated with *sacrifice*; hence, in the context of war, *boys* may be associated with *sacrifice* and, going further than this, *boys* are synonymous with *death* in the context of war. The absurdity of war is further developed when the author uses the adjective *young* together with the noun *lives*, as if the noun *boys* used in relation to war and sacrifice was not enough. The adjective *young* here may even be considered a pleonasm when used in association with *boys*, meant to stress the overall idea, that of the absurdity of war.

It is also very interesting to notice here the use of the passive voice, *they had been told*, without an agent. The deliberate and masterful use of the passive voice, without an agent, is utilised in order to lay the emphasis on the absurdity and paradox of the situation and of war. The effect obtained is that of impersonality. No one really knows who is responsible for the *boys* who are sent to fight in this war or why they fight in it but, nonetheless, they do fight and do lay down their lives.

The use of the passive voice without an agent matches perfectly the ironic tone of the statement *for what they had been told was their country*, the use of the Past Tense Continuous (*were lying down*), which lays the stress on the duration of the action, and increases its absurdity, and the use of the Past Perfect, which indicates an action that happened in a long-distant past, thus doubling the effect of the paradox expressed in this excerpt.

There are also two other means of emphasis used here, which add more substance to the paradox and absurdity of war: the superlative *least* and the possessive adjective *their*, used twice.

In order to prove the perfectly balanced stylistic structure of the fragment, the flawless argumentation of the author and the absurdity and black humourof the situation, after repeating the statement *boys were laying down their lives* twice, Heller continues by repeating the statement *There was no end in sight* twice. The only modification is the replacement of the modifier *no* with the modifier *only*. This statement also emphasises the hopelessness of the situation, which is, nevertheless, softened by the use of the modifier *only*, which represents a dim ray of hope because, otherwise, all the other pronouns in the text are either negative or express a negative idea.

At a conceptual level, this passage illustrates the underlying principle behind Catch-22: “a rule which allows you no way out, when another rule apparently does allow a way out” (Warburton 2003: 31).

Catch-22 is a rule that has two claims, which oppose each other, and it renders the oxymoron expressed by the syntagm black humourperfectly. In the same way that the noun humour, which has a positive connotation, does not apparently match the adjective black, which obviously has a negative connotation, Catch-22 claims that a man is insane when he willingly engages himself in numerous flying missions, while a sane man would not want to go on missions. However, there is no way out of this predicament: men who do not want to go on missions would plead insanity, only to be told that if they are truly insane, they would not mind doing flying missions. Insane or not, these young men are indirectly forced to engage in combat and fight for a war they do not have any idea about. Also, the paradox expressed by the rule that is Catch-22 can be understood by means of the incongruity theory of humour stated at the beginning of the chapter. Only through this theory can this illogical paradox be understood and assimilated by the reader.

Black humour is already apparent in the idea of this rule of Catch-22. Because almost all the young men in Yosarian's team want to avoid death by escaping these flying missions, they fake insanity. Unfortunately for them, Catch-22 makes it impossible to escape these missions. Thus, Yossarian and his fellow soldiers are stuck with people who are truly insane and those who are feigning insanity. Stuck in a generally mad situation, which suits flawlessly the characteristics of black humour, wherein the military want to win the war at all costs, he is forced to conform to people's insanity; otherwise he will not be able to escape his mad reality.

Being in a catch-22 implies a certain circular logic or irrationality to a given situation, as opposed to being caught between two hard choices. A Catch-22 is an impossible task that cannot be completed because either of the alternatives leads to a non-result that leaves the task undone. The term Catch-22 may describe any unsolvable logical dilemma or deadlock.

Catch-22 appears at intervals throughout the book. There are seven appearances of the rule that is behind Catch-22 (in Chapters 5, 6, 10, 11, 16, 17 and 39), all splendidly built from a linguistic stylistics point of view. Further on, we shall quote and analyse only the most relevant ones in order to prove their black humour.

The first description of Catch-22 is in Chapter 5. This description is also the most evocative from the whole novel:

> There was *only* one *catch* and that was Catch-22, which specified that a *concern* for one's own *safetyin the face of* dangers that were real and immediate was the process of a *rational* mind. Orr was crazy and could be grounded. All he had to do was ask; and as soon as he did, he would no longer be crazy and would have to fly more missions. Orr would be crazy to fly more missions and sane *if* he didn't, but *if* he was sane he had to fly them. *If* he flew them he was crazy and didn't have to; but *if* he didn't want to he was sane and had to. Yossarian was moved very deeply by the absolute simplicity of this clause of Catch-22 and let out a respectful whistle (Heller 1989: 62).

From the very beginning of the fragment, the modifier *only* in *there wasonlyone catch* minimizes the importance of the rule that is going to be stated, giving the impression that is a normal, commonplace rule, although, in fact, the whole novel is built around the paradox expressed by this rule. However, the use of the noun *catch* gives us a hint as far as the absurdity and paradox of Catch-22 is concerned, the noun *catch* having a pejorative meaning.

Heller begins the description of Catch-22 with an abstract and difficult to follow definition: Catch-22 *specified that aconcernfor one's ownsafetyin the face ofdangers that were real and immediate was the process of a rational mind* in which he uses a very formal language under the form of nouns like *concern* or *safety*, of the preposition *in the face of* or of the adjective *rational*. Nevertheless, in order to make the definition of Catch-22 more simple, easier to assimilate, more concrete and graphical, Heller uses Orr, one of the characters from the novel, to describe Catch-22.

The statement *Orr was crazy* leads the reader towards the idea that he was really crazy, although, by the end of the fragment, the reader is confused about the truth of this statement.

At a surface, linguistic level, Heller's argumentation is almost perfect although at a deeper level, the ideas expressed have no logic whatsoever. The use of four if-clauses and of a temporal clause hints at the idea that this rule gives you a choice when, in fact, by the end of the fragment, the reader realizes that there is no way out of the Catch-22. Whatever a soldier did, he would be trapped in an absurd war.

The last sentence of the excerpt is obviously ironic by the use of the modifiers *very* (*very deeply*) and *absolute* (*absolute simplicity*) and of the adjective *respectful* (*respectful whistle*), thus emphasizing the absurdity, black humour and paradox of the rule that is Catch-22. Also, taking into account the fact that the last sentence is used in an ironic way, we may rightfully assert that the noun *simplicity* can be replaced by *stupidity* and the adjective *respectful* with *amazed* or *perplexed*.

Catch-22 also appears in connection with Yossarian's feelings for Luciana. In this instance, the incongruity of Catch-22 is stated quite briefly and in a very simple language: "You won't marry me because I'm crazy, and you say I'm crazy because I want to marry you" (Heller 1989: 205). It is worth mentioning here the perfectly balanced structure of the sentence and its symmetry, which stresses the nonsense of the statement.

The most outrageous manifestation of Catch-22 occurs in Chapter 39 when an Italian woman unpacks it to its essence when Yossarian asks her by what right the Military Police chased all the girls away from the airman's favourite hunt: "Catch-22. Catch-22 says they have a right to do anything we can't stop them from doing" (Heller 1989: 514). The women hadn't done anything wrong but were still chased away. In this one-page long dialogue, the word *catch-22* is repeated fourteen times. Repetition, as a stylistic device, emphasizes once more the absurdity of the rule, in particular, and of war, in general. What Heller seems to say, like in the first fragment analysed, is that there isn't any reason for which this war is fought but, nevertheless, it is fought and boys die in it without a certain cause or reason.

In the same scene Yossarian strode away,

> cursing Catch-22 vehemently as he descended the stairs, even though he knew there was no such thing. Catch-22 did not exist, he was positive of that, but it made no difference. What *didmatter* was that everyone thought it existed, and that was *muchworse*, for there was no object or text *to ridicule* or *refute*, *to accuse*, *criticise*, *attack*, *amend*, *hate*, *revile*, *spit*, *rip to shreds*, *trample upon* or *burn up* (Heller 1989: 516).

The quoted fragment represents one of the few moments in the book when the absurdity of Catch-22 is openly admitted. Yossarian is here a spokesperson for Heller. After accumulating a lot of resentment against this rule, he literally bursts out. This fact also becomes manifest at a linguistic level. All the words in this excerpt are pejorative and have a great force of assertion. The enumeration, made up of twelve verbs, from the last sentence is climactic. It starts by weak verbs, from a rhetorical point of view, such as *to ridicule*, *to refute* or *to accuse* only to end by verbs with high rhetorical power such as *to rip to shreds*, *trample upon* or *burn up*. Notice also that the first verbs are formal, *to refute* even being a neologism, while the second series of verbs are phrasal verbs, informally used. These verbs are a linguistic manifestation of the build-up of fury and its release.

There should also be note the utilisation of the emphatic use of the verb *to matter* by means of the auxiliary verb *did* and of the modifier *much* in *much worse* which is meant to stress Yossarian's indignation and helplessness in face of this absurd rule.

The rule Catch-22 is not always openly stated in the text. It may also appear at the level of ideas by means of incongruity in the flow of thinking or of nonsense.

For example, Colonel Korn uses the same twisted logic as Catch-22 in the information sessions. Under Colonel Korn's rule, the only people permitted to ask questions are those who never do. Korn's rule, the same as Catch-22, is a logical trap that makes questions impossible to ask.

Another illustrative example may be found in Chapter nine where the reader finds out that the only one with any right to remove Mudd's belongings from Yossarian's tent was Yossarian. And, it seems to Major Major, Yossarian has no right. Thus, no one may move Mudd's gear.

In Chapter 11, each time Captain Black triumphs over his competitors, he becomes angry for their failure to follow his example. But, each time they follow his example, he racks his brain for some new reason to be angry with them again. Thus, Captain Black is impossible to please because pleasing him makes him angry. Similarly, Captain's Black loyalty oath is voluntary, but failure to agree to it will result in death. Thus, the voluntary agreement is not really voluntary.

At the heart of Catch-22 lies betrayal of decent values, the requirement to sell one's soul to survive. The book turns on the axis of hope and decency versus despair and cynicism. The logic of the system is what the chaplain rightly calls "immoral logic" (Heller 1989: 380). Everyone gives in to it at one point or another.

Catch-22 covertly expresses, in fact an oxymoron, just like black humour does overtly. It is actually a paradox, an incongruity, which seems to be, together with repetition and play upon words, the main stylistic device at work in *Catch-22*, because one of Heller's rhetorical arguments is that contradictions serve as the basis of many governmental institutions.

Almost every sentence in *Catch-22* is paradoxical, nonsensical, incongruous and oxymoronic in nature both at the level of ideas and of text.

Here are some other examples of paradox taken from the novel: "*The country was in peril; he was jeopardising his traditional rights of freedom and independence* by *daring to exercise them*" (Heller 1989: 413). In this sentence, the first part of the second sentence *he was jeopardising his traditional rights of freedom and independence* is clearly opposed to the second part *daring to exercise them*, giving rise to the paradoxical situation. Notice that the author uses an inductive approach: he first states the conclusion, and then he gives the necessary explanations; nevertheless, his reasoning is faulty because of the paradox he makes use of.

Another instance of paradox is: "Major Major never sees anyone in his office while he's in his office" (Heller 1989: 116). This statement is extremely eloquent for black humour as, on the one hand, it stirs laughter and, on the other hand, it determines the reader to ask himself a lot of questions related to the absurdity of war.

The following fragment may be also considered a very good example of paradox:

> *Dunbar was lying motionless* on his back again *with his eyes staring up at the ceiling like a doll's. He was working hard at increasing his life span*. He did it by cultivating *boredom. Dunbar was working so hard at increasing his life span that Yossarian thought he was dead* (Heller 1989: 16).

The paradox and incongruity in this fragment resides in the clash between the ideas expressed and the words used. The central idea of this excerpt is that Dunbar wants to increase his life span. Moreover, it is common knowledge that death implies immobility while life involves movement. Nevertheless, most of the words used express immobility: *Dunbar was lying, motionless, staring up at the ceiling, boredom*. Even the comparison *like a doll's* leads the reader towards the idea of death as the doll is an inanimate object. Finally, the last sentence represents the climax of the excerpt: *Dunbar was working hard at increasing his life span that Yossarian thought he was dead*. The repetition of the sentence *Dunbar was working so hard at increasing his life span that Yossarian thought he was dead* twice, the second time with the introduction of the modifier *so* is obviously ironic and it is meant to emphasize the paradox of the situation.

The above examples are also a constitutive part of the rule Catch-22. They do not openly state the rule that lies behind Catch-22 but, in fact, they express the same idea, thus strengthening it.

Another fragment, which is blatantly paradoxical in character, and which lies at the very heart of Heller's black humour and incongruity theory of humour may be considered the following one:

> How many *winners* were *losers, successes failures, rich* men *poor* men? How many *wise* guys were *stupid*? How many *honest men* were *liars, brave mencowards, loyal mentraitors*? (Heller 1989: 421-2)

The pairs of antonymic nouns and adjectives stress the double intended meaning of the whole novel.

Heller's use of black humour under the form of paradox may be interpreted as a form of subversion, a rebellion that seeks to not only criticise and expose but also abolish the military's propaganda and manner of handling conflicts.

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Translation of Film Titles: A Cultural Perspective

Marianna FUCIJI[*]

Abstract

The cultural turn in translation studies is moving the emphasis of translation study from the text-oriented to the culture-oriented level. To understand a language properly and to translate it successfully one must keep up with cultural change because language is the carrier of culture. The translation of films and film titles in particular requires a lot of skills keeping in mind that nowadays it has become a commercial business worldwide. Film title translation is not an easy process as it depends on the film content itself, psychology of the audience and cultural awareness.

Taking into account the fact that every culture has its specific system of values the aim of the given study was to capture the complexity of translating film titles from English into Romanian exposing the importance of cultural phenomenon. The film titles selected for the analysis were taken from http://blogcinema.ro (Top films 2014 -2015). Out of 300 film titles under analysis – 150 items were top films in 2014 and the other 150 items were top films in 2015. Keeping in mind the audience-oriented and cultural approaches to translation it is challenging to determine the ways the culture – bound elements of English language culture are being transferred into Romanian language culture.

Keywords*:* translation, film titles, cultural differences, culture-bound words, intercultural communication, translation procedures

Introduction

Film title translation is not an easy process as it depends on various factors such as the film content, cultural factors as well as the psychology of the audience. A good translated version should be concise, striking, attracting and full of meaning. A good rendering of film titles should obey such principles as faithfulness, cultural awareness and a combination of commercial and aesthetic effects.

During the 1990's, globalization has made Hollywood film more familiar and popular artifact throughout the world. In his essay on *Culture Industries* Douglas Kellner (1998) provided some data on the distribution of Hollywood production in various parts of our world. In Canada, for instance, 95% of films in movie theaters are American (US television dominates Canadian television) and 80% per cent of the magazines on newsstands are non-Canadian. In Europe, Hollywood films comprise 75-80 % of the box office and the explosion of new TV channels has produced a boom in US television exports bringing in revenues of more than one billion dollars per year. In Latin America and Asia as well as in other parts of the world the situation is similar, with American media culture, commodities, fast food, and malls creating a new global culture (Kellner: 1998). Kellner regards Globalization=Americanization and Hollywood film as an effective cultural industry which serves to sell the *American Way of Life* (quoted in Cvetovich and Kellner , 1996).

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In most cinema markets of the world international productions dominate. Films circulate across national, language and community boundaries reaching deep into social space. Audiencies, critics, and film makers appropriate, negotiate and transform this international cinema in various ways. Tom O'Regan in his essay *Cultural Exchange* points out the idea that the cinema is international and cinema's nature is to cross cultural borders within and between nations to circulate across heterogeneous linguistic and social formations. This is an internationalism in production and in reception in the making of films and in their consumption (O'Regan, 1998).

The Romanian audience (regarded as consumers) has been exposed to English-language films (regarded as cultural products) since the beginning of the XX-th century. Nowadays film distribution market in Romania is characterized by an increasing number of foreign films. Foreign films are mostly imported from the USA, France, Germany, England, Canada etc. Romanian cinemas are dominated by English-language (mainly American) films reflecting the culture of English speaking world. The main providers of film titles in Romania are: internet resources/http://blogcinema.ro/, /www.youtube.com/; national TV channels, commercial advertisements, weekly TV magazine /*TV Mania*/ etc.

Taking into account the fact that every culture has its specific system of values the aim of the given study was to capture the complexity of translating film titles from English into Romanian exposing the importance of cultural phenomenon. The film titles selected for the analysis were taken from http://blogcinema.ro– a valuable web tool for film fans reflecting the top-rating of the films running in Romanian cinema. Out of 300 selected films – 150 items were top films in 2014 and the other 150 items were top films in 2015. Keeping in mind the audience-oriented and cultural approaches to translation it was possible to determine the ways the culture–bound elements of English language culture are being transferred into Romanian language culture.

Cultural Aspect of Translation

Since late 1980's alongside the rise of Translation Studies we can follow the rise of Cultural Studies which is a larger and more influential field of study. Bassnet and Lefevere in their book *Constructing Cultures* (1998) note that these two 'interdisciplines' had moved beyond their 'Eurocentric beginnings' to enter a 'new internationalist phase' and they identified common points that Translation Studies and Cultural Studies could together address:

> …. in these multifaceted interdisciplines, isolation is counter-productive…. The study of translation, like the study of culture, needs a plurality of voices. And similarly, the study of culture always involves an examination of processes of encoding and decoding that comprise translation (Bassnet and Lefevere 1998:138-139).

The so-called "cultural turn" in Translation Studies was also favoured by Snell-Hornby (1990) who regarded it as a shift in focus from the linguistic aspects to the cultural effects of translation. Itamar Even-Zoar (1990) and Gideon Toury (1995) have contributed to the development of a descriptive-explanatory approach to translation based on the polysystem theory, an approach to culture and intercultural communication that reveal global culture as a system of complex cultural and social systems that are interdependent and heavily reliant on various forms of translation. Thus we can state that translation is a key to cross-cultural communication in our global society.

In her essay *The Many Contexts of Translation(Studies*) Rodica Dimitriu (Linguaculture 1/2015) mentions a number of scholars such as Lawrence Venuti, Douglas Robinson, Rosemeary Arrojo, Annie Brisset, Sherry Simon, Louise von Flotow, Gayatri Spivak who seem to be more concerned in their research on problems of cultural identity and the way it is constructed on translators visibility, hegemonic relations between cultures, hybrid cultures, resistive translation strategies, translation as recreation and transformation, ethnic/ender-related translation discourses. Keeping in mind the interdisciplinary character of Translation Studies, Dimitriu states that nowadays many translation scholars combine in their investigations the sociological and the globalizing contexts. She refers to Michael Cronin (2003) who in most of his articles and books (for ex. in *Translation and Globalisation)* examines the ways in which relationship between translators have been affected by such radical changes to the world economy as the Internet, new technology, machine translation and the emergence of a global translation industry.

Zoya Proshina, the representative of Russian translation school, also considers that translation, society and culture are inseparable. On the other hand she states that culture could not have developed without translation, since translations enrich nations with the cultural values of other nations. In her opinion a translator must do his best to find a proper means of expression taking into account that the 'receptor' has a cultural background other than that of a 'receptor' of the original text; therefore the translator has to be very resourceful in producing the same impact upon the 'receptor' as that of the source text being in constant search for new tools to solve translation problems (Proshina 2008: 11-12). The promoter of the Skopos theory Hans J. Vermeer (1989) sees translation as a form of intercultural communication, the translator being a 'mediator' of intercultural communication. In his opinion the Source Text (ST) is oriented towards the Source Language Culture (SLC) and the Target Text (TT) is oriented towards the Target Language Culture (TLC). According to Vermeer's Skopos theory, the translator is supposed to be "bi-cultural" and may not always adapt to the TLC; he can also express SLC features by TLC means (Vermeer: 1989). Mary Snell-Hornby (1988:39-64) described as a cross-cultural specialist. She assumes that the translation process can no longer be regarded as being between two languages but between two cultures implying "cross-cultural transfer". As stated by Mary Snell-Hornby (2006: 51) the foundations for the skopos theory were laid by M Hans J. Vermeer in academic year 1977-1978 in a lecture course describing a "General Theory of Translation". The central idea of Vermeer's famous essay "Ein Rahmen für eine allgemeine Translationstheorie" (A framework for a general theory of translation, Vermeer 1978) was that "the aim and purpose of a translation is determined by the needs and expectations of the reader in his culture embedded (Snell-Hornby, 2006: 52).

Culture-bound Elements

Each language is characterized by linguistic and cultural features. Peter Newmark defined culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression"(Newmark, 1988 : 94). He distinguishes between 'universal' and 'cultural' words within a language, stating that universal words such as 'breakfast', 'mirror', 'swim' often cover the universal function and provide no translation problems, while cultural words such as 'dacha', 'Monsoon', 'steppe', 'slivovitz', 'vodka' may create translation problem unless there is a cultural overlap between the source and the target language. Adapting Nida's classification, Newmark (1988: 95) designates 5 categories of cultural words offering typical examples:

1) Ecology : flora, fauna, winds, plains, hills
2) Material culture /artefacts/: food, clothes, houses and towns, transport
3) Social culture: work and leisure
4) Organizations, customs, activites, procesures, concepts (political and administrative, religious, artistic)
5) Gestures and habits.

Among cultural words Harvey (2000) distinguishes culture-bound terms and defines them as the terms which "refer to concepts, institutions and personnel which are specific to the source language culture" (Harvey, 2000:2). To show the complexity of the translation problems concerning the cultural elements in a community Pierre Guiraud (1983) refers to social signs rather than culture. He classifies as social signs the signs of identity (uniforms, decorations, names, trademarks, hair-cuts, etc.), signs of politeness (different formula, prosody,etc.), rituals, fashion, games, etc.

Julio-César Santoyo (2010) in his essay *Translation and Cultural Identity: Competence and Performance of the Author-Translator* explains that the elements which are most heavily marked culturally in a text cause translators and self-translators many problems in the cross-language exchange. He points out that there are thousands of "culture bound" examples, rooted in a culture, which every translator comes across with in the process of translation emphasizing the areas of culture which differentiate and separate us from other cultural groups and are very numerous. To describe cultural areas Santoyo provides the opinion of Catford (1964) who noted such areas as coins, measurements, institutions ("college" or "high school" in English), clothing, etc. stating that such culture- bound words , differentiate one culture from another and can cause difficulty in translating. Santoyo mentions the opinion of Vinay and Darbelnet (1958) who also refer to such areas of culture as time division, jobs, positions and professions, food, drink, baking, particular aspects of social life, etc. Santoyo concludes that to such "areas of culture" could be added certain sports, dances, musical and artistic terms, specific areas of activity which correspond in the end to actions which are unique to a person or social group, subject to a very specific place and time (Santoyo : 2010).

Javier Franco Aixela(1996) in his essay *Culture –Specific Items in Translation* refers to culture-bound words as 'culture-specific items' (CSIs) which are usually expressed in a text by means of objects and of systems of classification and measurement whose use is restricted to the source culture, or by means of the transcription of opinions and the description of habits equally alien to the receiving culture. Aixela states that there is a common tendency to identify CSIs with those items especially linked to the most arbitrary area of each linguistic system - its local institutions, streets, historical figures, place names, personal names, periodicals, works of art, etc.— which will normally present a translation problem in other languages (Aixela : 1996).

Because culture is a complex phenomenon to transmit cultural elements trough translation is not an easy task. Mildred L. Larson (1984) observes that all meaning is culturally conditioned and the response to a given text is also culturally conditioned. She states that each society will interpret a message in terms of its own culture:

> The receptor audience will decode the translation in terms of its own culture and experience, not in terms of the culture and experience of the author and audience of the original document. The translator then must help the receptor audience understand the content and intent of the source document by translating with both cultures in mind (Larson, 1984 : 436-437).

Larson (1984)points out that when the source language culture and the target language culture are more or less similar there is less difficulty in translating, but when the cultures are very different, it is often difficult to find equivalent lexical items (Ibid., : 95-96).

Peter Newmark (1988) describes the contextual factors which are relevant for translation process:

1) Purpose of text
2) Motivation and cultural, technical and linguistic level of readership
3) Importance of referent in SL text
4) Setting (does recognised translation exist?)
5) Recency of word/referent
6) Future of referent

Vinay and Darbelnet in their cultural theory of translation, state that there could be different translation procedures for rendering a word from SL to TL (Munday, 2001: 56-60):

1) Borrowing

2) Calque (loan shift)
3) Literal Translation
4) Transposition (Shift)
5) Modulation
6) Equivalence
7) Adaptation

Mona Baker (1998) distinguishes seven different procedures meant for translation of culture-bound elements which are grouped as translation by:

1) A more general word (subordinate)
2) A more natural/less expressive word
3) Cultural substitution
4) Using a loan word or a loan word plus explanation
5) Paraphrase using unrelated words
6) Omission
7) Illustration

Morena Braçaj (2015) a young researcher from Albania in her article *Procedures of Translating Culture-Specific Concepts* relies on the opinions of translation theorists and makes a description of various procedures and strategies which could be applied for translation of cultural concepts and Culture-Specific Items. She points out 17 translation procedures introduced by Newmark, whose use always depends on a variety of contextual factors (1988: 81-93):

1) Borrowing (Transference): transliteration
2) Naturalisation: adaptation of SL into TL punctuation and morphology
3) Cultural equivalent: a TL approximate cultural word replaces the SL cultural word
4) Functional Equivalent: the use of a cultural free word
5) Descriptive Equivalent: Expanding the core meaning of SL word via description
6) Synonymy: it is appropriate only where literal translation is impossible
7) Through translation, calque or loan translation
8) Shift/Transpositions: a translation procedure via a change
9) Modulation: translation involving a change of perspective viewpoint and category of thought
10) Recognized Translation: use of official or generally accepted translation of any institutional term
11) Translation Label: a temporary translation usually of a new institutional term

12) Compensation: when loss of meaning, sound-effect, etc. is made up for in another part
13) Componential analysis: expanding a lexical unit into basic components of one to two or three translations
14) Reduction and Expansion: narrowing down the meaning of a phrase into fewer words or vice versa
15) Paraphrase: expansion via amplification or explanation of meaning of a segment of the text
16) Couplets: combining two or more of the above-mentioned procedure when dealing with a single problem.
17) Note, additions, Glosses: adding cultural, technical, or linguistic information of the mentioned translation strategies for rendering CSIs.

In the following part we shall try to identify these procedures in film titles selected for our corpus.

Film titles and cultural transfer

Douglas Kellner (1998) in his essay *Culture Industries* brings out the term 'culture industries' coined by the Frankfurt School. During 1930's the Frankfurt School initiated critical studies of mass communication and culture and produced the first critical theory of the cultural industries. They coined the term 'culture industries' to signify the process of industrialization of mass-produced culture and commercial imperative that drove the system. The critical theorists analysed all mass-mediated cultural artifacts within the context of industrial production. The culture industries had the specific function of providing ideological legitimation of the existing capitalist societies and of integrating individuals into the framework of its social conventions (Kellner : 1998).

The Frankfurt School Theory of culture industries articulates a major historical shift to an era in which mass consumption and culture were indispensable in producing a consumer society based on homogeneous needs and desires for mass produced goods and a mass society based on social organization and homogeneity. It is culturally the era of highly controlled network radio and television, pop music, glossy Hollywood films, national magazines, and other mass-produced cultural artifacts (Ibid.).

Cinematography is known as cultural industry of national and international importance spreading out cultural diversity throughout the world. Film distribution market in Romania is characterized by an increasing number of foreign films. Foreign films are mostly imported from the USA, France, Germany, England, Canada etc. Romanian cinemas are dominated by English-language (mainly American) films reflecting the culture of English speaking world.

The Romanian audience (regarded as consumers in our case) is exposed to a number of film titles (regarded as cultural products) via internet /http://blogcinema.ro/, www.youtube.com, national TV, commercial advertisements, weekly TV magazine /*TV Mania*/ etc. On the assumptions of Skopos theory film titles fulfill a number of 'Skopos' –goals : informative 'skopos', aesthetic 'skopos', commercial 'skopos', cultural 'skopos'. Taking into account the fact that every culture has its specific system of values the aim of the given study was to capture the complexity of translating film titles from English into Romanian exposing the importance of cultural phenomenon. The film titles selected for the analysis were taken from http://blogcinema.ro (Top films 2014 -2015). Out of 300 analysed films – 150 items were top films in 2014 and the other 150 items were top films in 2015. Keeping in mind the audience-oriented and cultural approaches to translation we could determine the ways the culture –bound elements of English language culture are being transferred into Romanian language culture.

Findings

Proper names belonging to a certain language culture are widely used in film titles. The use of proper names as film titles is a common feature as it refers to the main character of the film. Romanian translators tend to borrow proper names from English film titles which have no equivalents in Romanian language by communicating the sense of strangeness make them work as attention grabbers for prospective viewers. Having analysed a number of film titles from our corpus we have noticed that translation procedures dealing with this phenomenon are varied.

Very often real names are used with zero intervention by the translator. In this case the Romanian translators employ Direct Translation, more precisely *Borrowing (Transference)* translation procedure. The film titles listed below reflect this situation:

Jessabelle (2014) (Horror, Thriller) – Jessabelle
John Wick (2014) (Action Thriller) - John Wick
Ida (2013) (Drama) – Ida
Chappie (2015) (Action) – Chappie

Mortdecai (2015) (Action, Comedy) – Mortdecai
Amy (2015) (Documentary) -Amy
Macbeth (2015) (Drama)- Macbeth
Danny Collins (2015)(Comedy, Drama) - Danny Collins
Pasolini (2014)(Drama) - Pasolini
Victor Frankenstein (2015) (Drama, Horror) - Victor Frankenstein
Ricki and the Flash (2015) (Drama) - Ricki and the Flash

In some cases spelling changes are made to bring the title into line with Romanian norms. In this case the Romanian translators employ *Transliteration and Naturalisation* procedures. The film titles provided below directly reflect this case:

Leviathan (2014) (Drama) - Leviatan (*Transliteration)*
Noah (2014) (Adventure, Drama) - Noe (*Transliteration)*
St. Vincent (2014)(Comedy) - Sf. Vincent *(Naturalisation)*

In other cases the translator's intervention comes out when it comes to forms of address preceding proper names which are transferred into Romanian through a suitable *Cultural equivalent*:

Miss Julie (2014) (Drama) - Domnişoara Julie
Mr. Peaboby & Sherman (2014) (Animation, Adventure, Comedy) - Dl. Peabody şi Sherman

The other portion of film titles denoting the main character of the film are left entirely in English thus promoting the effect of source language culture. Some of these names are real names (Mike, Walesa, Prince Avalanche), some are fictional names (Ted, Poltergeist, Terminator, Chef etc.) The Romanian translators use *Borrowing* known as Transference procedure. The examples below clearly demonstrate this procedure:

Magic Mike XXL (2015) (Comedy, Drama) - Magic Mike
XXL Ted 2 (2015) (Comedy) – Ted 2
Gone Girl (2014)(Drama, Thriller) - Gone Girl
Walesa: Man of Hope (2013) (Drama) -Walesa: Man of Hope
Terminator: Genisys (2015) (Action, Adventure)-Terminator:
Genisys Poltergeist (2015) (Thriller, Horror) - Poltergeist
Hitman: Agent 47 (2015) (Action, Thriller) - Hitman: Agent
47 Shaun the Sheep (2015) - Shaun the Sheep
Prince Avalanche (2013) (Comedy, Drama) - Prince

Avalanche Foxcatcher (2014) (Drama, Sport) – Foxcatcher
Chef (2014) (Comedy) – Chef Sinister
2 (2015)(Horror) – Sinister Insurgent
(2015) (Action) – Insurgent

From the examples listed above we can see that fictional name is left the way it is in the original. The effect of source language culture is being preserved in film titles containing proper and fictional names those strongly culture-bound elements making *Borrowing* as a commonly used procedure to transfer these culture-bound items from source language culture into the target language culture.

The following film titles also have a reference to the main character of the film (Nightcrawler, The Good Dinosaur, The Wolf of Wall Street, Saving Mr. Banks, Cinderella etc.).The translators apply literal (direct) translation into Romanian (*Calque procedure*) preserving the name of the character (ex. The Little Prince – Micul Print; American Sniper –Lunetistul American; The Wolf of Wall Street- Lupul de pe Wall Street) and providing a *Cultural Equivalent* denoting the main character in the target culture (ex. Cinderella – Cenuşăreasa). The film titles provided below reflect these procedures :

Her (2013) (Drama, Romantic) - Ea
Cinderella (2015) Adventure, Drama)- Cenuşăreasa
American Sniper (2014) Action, Drama)- Lunetistul American
The Little Prince (2015) (Animation)- Micul prinț
The Intern (2015) (Comedy)- Internul
Minions (2015) (Animation, Comedy) - Minionii
Nightcrawler (2014) (Drama, Thriller) - Prădător de noapte
The Good Dinosaur (2015) (Comedy, Adventure) - Bunul Dinozaur
The Lazarus Effect (2015) (Thriller) - Efectul Lazarus
Fifty Shades of Grey (2015) (Drama, Romance) - Cincizeci de umbre ale lui Grey Kidnapping Mr. Heineken (2015) (Action, Drama) -Răpirea lui Freddy Heineken The Last Witch Hunter (2015) (Action, Adventure, Fantastic) - Ultimul vânător de vrăjitoare
Woman in Gold (2015) (Drama) - Femeia în aur
Mad Max: Fury Road (2015) (Action, Thriller, Adventure)- Mad Max: Drumul furiei Jupiter Ascending (2015) (Action, Adventure, Fantas tic) - Ascensiunea lui Jupiter
The Boy Next Door (2015) (Thriller)- Băiatul din vecini
Survivor (2015) Action, Thriller) – upravieţuitoarea
Clouds of Sils Maria (2014) (Drama) - Nori peste Sils Maria

The film titles to be explained below also refer to the main character of the film in original language but their translation into

Romanian reflects in some cases a new title having a greater semantic value in the target culture. The Romanian translators apply indirect (oblique) translation and namely creating a new title in this case. The following film titles reflect such phenomenon:

The Cobbler (2014) (Comedy, Fantasy) - O zi în pantofii altcuiva
A Most Wanted Man (2014) (Thriller)-Vânătoarea de spioni
The Wedding Ringer (2015) (Comedy)- Nuntaşi de închiriat

The above mentioned English film title 'The Cobbler (2014) is transferred into Romanian language culture as 'O zi în pantofii altcuiva' providing a new title from lexical point of view. The word 'Cobbler' in English language culture is used in reference to a person whose job is mending shoes. In Romanian language culture the word 'cizmar' could be used as cultural equivalent for the English word 'cobbler'. The Romanian translators provided a new title explaining the significance not only of the 'shoes' but also of the 'day' when one day the main character Max Simkin discovered trying on his client's shoes that he could immediately be transformed into the owner of those shoes. So each day Max Simkin was wearing different shoes transforming himself into the person he wished to be.

Another procedure used by Romanian translators is *Synonymy*.
The following example highlights this case:

Blackhat (2015) (Action, Drama) – Hacker

In the English language the cultural word 'Blackhat' is a polysemantic word used in reference to a bad person a criminal or a villain in a film; in reference to computing it denotes a person who hacks into a computer network with malicious or criminal intention. The English word 'Hacker' is a loan word in Romanian and widely used in many world's languages in reference to a person who hacks into a computer network with bad intentions. The original film title 'Blackhat' would produce less effect on Romanian audience compared with the Romanian variant 'Hacker' having a greater semantic and pragmatic value for Romanian audience aiming at getting more viewers from commercial perspective. The translators applied indirect translation, *Synonymy* procedure.

Other film titles having a reference to the main character are being transferred into Romanian preserving the original title adding a tag in Romanian language separated by a colon or full stop. From structural point of view it consists of 2 parts: English title (*Borrowing*)+ the addition of a catchy phrase in Romanian (*Expansion or Explanation*). This way the viewers are able to grasp, to a greater degree, the content of the movie. The film titles listed below point out this strategy:

American Ultra (2015) (Action, Comedy) - American Ultra: Agent descoperit
Sicario (2015) (Action, Drama)- Sicario: Asasinul
The Peanuts Movie (2015) (Animation, Comedy) –S noopy şi Charlie Brown: Filmul Peanuts
The Gunman (2015) (Action, Drama) - The Gunman. Pe viață şi pe moarte Pan (2015) (Adventure, Comedy, Fantastic) - Pan: Aventuri în Țara de Nicăieri
Saving Mr. Banks (2013) (Biographic, Comedy, Musical) - Saving Mr. Banks: În căutarea poveştii
Child 44 (2015) (Thriller) - Child 44. Crime trecute sub tăcere

As far as we can see the translators try to preserve the fictional name of the character adding in Romanian title a semantic nuance or a 'hook phrase' to raise the attention of the viewers, or to disclose some crucial information in advance. Thus the translators employ *Couplet*s (a combination of 2 or 3 procedures).

Film Titles denoting ***place names*** are favoured by film-makers. Such titles are meant to attract the attention of potential viewers as they give a reference to the geographical area, real or fictional place names. Romanian translators in most cases use *Transference (Borrowing)* procedure (ex.Peddington (2014)– Peddington); *Calque* procedure (The Grand Budapest Hotel (2014)- Hotel Grand Budapest) , *Expansion* (ex. San Andreas (2015) -Dezastrul din San Andreas). The film titles listed below demonstrate the applied procedures:

Nebraska (2013)(Adventure, Drama) - Nebraska
Paddington (2014) (Comedy) - Paddington
The Grand Budapest Hotel (2014) (Comedy, Drama) - Hotel Grand Budapest
Dallas Buyers Club (2013) (Drama) - Dallas Buyers Club
Amazonia (2013) (Documentary)-Amazonia
San Andreas (2015) (Thriller) -Dezastrul din San Andreas
Stockholm (2013) (Drama, Romantic) –Stockholm Phoenix (2014) (Drama, Romantic) – Phoenix
Crimson Peak (2015) (Drama, Fantastic, Horror) -Crimson Peak Everest (2015) (Adventure, Drama, Thriller) –Everest
Hotel Transylvania 2 (2015) (Animation, Comedy) - Hotel Transilvania 2

The following film titles denote ***'institutions'***. the Romanian translators use literal translation (ex: Vampire Academy(2014) – Academia vampirilor) in most of the cases employing *Borrowing procedure* (ex.Alt Love Building (2014)- Alt Love Building); *Calque procedure* (ex. Kingsman: The Secret Service(2014) – Kingsman: Serviciul secret; The Man from U.N.C.L.E (2015) -Agentul de la U.N.C.L.E).The examples of selected film titles listed below in their Romanian translation reflect the above described procedures :

Vampire Academy (2014) (Action, Comedy, Fantastic) - Academia vampirilor
Alt Love Building (2014) (Comedy) - Alt Love Building
Kingsman: The Secret Service (2014) (Action, Adventure) - Kingsman: Serviciul secret
Jimmy's Hall (2014) (Drama) - Salonul lui Jimmy
Spectre (2015) (Action, Adventure, Thriller) - Spectre
The Man from U.N.C.L.E (2015) (Action, Adventure, Comedy) -Agentul de la U.N.C.L.E.

The film title *Alt Love Building (2014)* is worth mentioning as it is a Romanian comedy about a camp where people can fix their love relationship.

The film producers have chosen an English title denoting the fictional name of the institution where couples apply to save their relationship.

The film titles *Kingsman: the Secret Service* (2014), *Spectre (2015*) and *The Man from U.N.C.L.E* refer to secret organisations for secret agents. When transferring into Romanian we can notice in Romanian film titles that the Romanian translators tend to preserve the culture-specific items from the source language culture in the target language culture.

A great number of film titles from our corpus contain various cultural references denoting objects for example Cake (2014), The Loft (2014) and other concepts and beliefs related to social life of the source language culture for example American Hustle (2013), The Stag (2013), Babysitting (2014) etc. To transfer the English film title into Romanian language culture the translators use literal and indirect translation employing various procedures and adapting the original film title closer to Romanian viewers. Among these procedures are *Transposition*, *Approximate Equivalent, Calque*, *Expansion*, *Reduction*, *Providing a new title, Adaptation.* The film titles listed below reflect the above mentioned procedures:

American Hustle (2013) (Drama) - Țeapă în stil American (Transposition)

English Vinglish (2012) (Comedie, Drama) - Off... Engleza asta (Approximate Equivalent)
Cake (2014) (Drama) -Fericire cu orice preț (Providing a new title)
Begin Again (2013) (Comedie, Muzical,Romantic) -New York Melody (Providing a new title)
The Stag (2013) (Comedy) - Bărbați mişto (Providing a new title)
Burnt (2015) (Comedy) - Adam Jones (Providing a new title)
The Loft (2014) (Thriller) – Ispita (Literal Translation)
The Legend of Hercules (2014) (Action, Adventure) - Legenda lui Hercule (Calque)
Wild Card (2015)(Action) -Joc periculos (Approximate Equivalence)
Babysitting (2014) (Comedy) - Babysitting cu surprize (Expansion or Explanation)
The Lego Movie (2014) (Action, Animation, Comedy) - Marea aventură Lego (Adaptation)
Quod erat demonstrandum (2013) (Drama) - Q. E. D. (Reduction)
Stations of the Cross (2014) (Drama) - Patimile Mariei (Providing a new title)
The Two Faces of January (2014) (Thriller) - Triunghiul dragostei şi al morții (Providing a new title)
Krampus (2015) (Comedy, Horror) -Krampus. Spaima Crăciunului (Expansion)
A Million Ways to Die in the West (2014) (Comedy, Western) – Urma scapă turma (Providing a new title)

Conclusion

The use of proper names as film titles is a common feature as it refers to the main character of the film. Romanian translators tend to borrow proper names from English film titles which have no equivalents in Romanian language by communicating the sense of strangeness make them work as attention grabbers for prospective viewers. Having analysed a number of film titles from our corpus we have noticed that translation procedures dealing with this phenomenon are varied.

Very often real names are used with zero intervention by the translator. In this case the Romanian translators employ direct translation, more precisely *Borrowing (Transference)* translation procedure . In some cases spelling changes are made to bring the title into line with Romanian norms. In this case the Romanian translators employ *Transliteration* procedures. The translators apply literal translation in to Romanian through *Calque procedure* preserving the name of the and providing a *Cultural Equivalent* denoting the main character in the target culture . Some film titles having a reference to the main character of the film in original language translated into Romanian reflect in some cases a new title having a greater semantic value in the target culture. The Romanian translators apply indirect (oblique) translation and namely creating a new title in this case.

Film Titles denoting ***place names*** are favoured by film-makers. Such titles are meant to attract the attention of potential viewers as they give a reference to the geographical area, real or fictional place names. Very often the Romanian translators use *Transference (Borrowing)* procedure. In the translation of film titles denoting ***'institutions'*** the Romanian translators apply in most of the cases literal translation employing *Borrowing* and C*alque* procedures.

Other film titles having a reference to the main character are being transferred into Romanian preserving the original title adding a tag in Romanian language separated by a colon or full stop. From structural point of view it consists of 2 parts: English title (*Borrowing*)+ the addition of a catchy phrase in Romanian (*Expansion or Explanation*). This way the viewers are able to grasp, to a greater degree, the content of the movie. This way the translators try to preserve the fictional name of the character adding a semantic nuance or a 'hook phrase' to Romanian title as to raise the attention of the viewers, or to disclose some crucial information in advance. Thus the translators employ *Couplet*s (a combination of 2 or 3 procedures).

A great number of film titles from our corpus contain various cultural references denoting objects and other concepts and beliefs related to social life of the source language culture. To transfer the English film title into Romanian language culture the translators use literal and indirect translation employing various procedures and adapting the original film title closer to Romanian viewers. Among these procedures are *Transposition*, *Approximate Equivalent, Calque, Expansion*, *Reduction*, *Providing a new title, Adaptation*. The findings show that to get an effective film title the Romanian translators tend to employ literal and indirect translation and apply various procedures.

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Why Do Technical Naval Architecture Texts Have to Be 'Handled' by a Naval Architecture (Technical) Translator?

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Abstract
The present article aims to find out why naval architecture texts require naval architecture (technical) translators. Naval architecture (technical) translators make texts of technical jargon readable for a wider audience. We have taken into consideration the role of the naval architecture (technical) translator in the shipbuilding industry, when and where he/she is needed and by whom. Other issues to be discussed are the multifaceted background, a high level of knowledge of the subject and the relevant terminology required from the naval architecture (technical) translator, since 5-10% of the technical documents are highly specialized terms. All discussions will allow us to draw a profile of the ideal naval architecture (technical) translator of naval architecture texts in nowadays society, taking into account the fact that engineers are competent users of English and one might wonder if a naval architecture (technical) translator is still needed.

Keywords*:* naval architecture (technical) translator, audience, competence, performance

Steiner's assertion that "inside or between languages, human communication equals translation" (1975: 47) could let us understand that all communicators are naval architecture (technical) translators. This is possible because as receivers, whether listeners or readers, they basically face the same issue: they receive signals (in speech or writing) containing messages encoded in a communication system which is not identical with their own. We consider that this is not the case with the naval architecture (technical) translator.

It is still Steiner (1975:45) who claims that "any model of communication is at the same time a model of translation of a vertical or horizontal transfer of significance"(1975:45). No two historical epochs,

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social classes, localities use words to signify precisely the same thing, and neither do two human beings.

This shows particular views of reading according to which the understanding of a text means to deconstruct it and then rebuild it (Norris and Benjamin 1988, quoted in Bell 1991:14).

If it is, in any sense, true what Newmark argued that "any fool can learn a language ..., but it takes an intelligent person to become a naval architecture (technical) translator" (1981: 85), then, the research of what this "intelligence" implies is worth making.

Firstly, the naval architecture (technical) translator is an applied linguist who has certain obligations to furthering our understanding of language and our ability to explain the acts of communication in which we are continually engaged.

Secondly, as translation is one of the most powerful negotiation tools between communication partners, the naval architecture (technical) translator has a meta-communicational status, being a type of a third party to the initial communication on the one hand, and having to establish a hypothetical situation of communication in the receiver, on the other.

He is a negotiator between intercultural situations of communication. This is based on both his *personal perception* of the *cultural equation* and on his *cultural competence*. This competence is objective, i.e. based on interlinguistic techniques gained through practice and instruction, and subjective, i.e. the mediator creates both the translation options and the conditions under which they are to be rendered. He mediates between two situations, he "will take it upon himself to define the norms and options that need to be established between two Language Cultures", as Hewson and Martin mention (1991: 27).

Thirdly, at first sight, it appears that the naval architecture (technical) translator, called the Translation Operator (TO), explores LC_2 with the aim of finding the "equivalent" to what he has discovered in LC_1.

The TO's attention must be drawn to the LC_1 – the specific elements of the text- as his reading is always situated at the level of difference. He will pay special attention to particular elements which take on a particular importance when considering the text from the LC_2 perspective.

One of the naval architecture (technical) translator's major problems is to perform an analysis of the surface syntax of the ST with its explicit clause structures, coming to the implicit, underlying, universal meaning carried by the propositions, given the fact that there is no simple one-to-one relationship between the syntactic and the propositional structure.

It is obvious that the naval architecture (technical) translator should possess:

1) syntactic knowledge, i.e. how clauses are used to carry propositional content and how they can be analyzed to retrieve the content embedded in them;
2) semantic knowledge, i.e. how propositions are structured;
3) pragmatic knowledge, i.e. how the clause can be realized as information bearing text and the text decomposed into the clauses.

Lack of knowledge in any of these areas affects the naval architecture (technical) translator's competence.

As a *communicator*, the naval architecture (technical) translator needs the knowledge and skills which are common to all communicators.

1. The naval architecture (technical) translator in the translation process

The naval architecture (technical) translator is basically a communicator (i.e., a participant in a communicative situation). The normal monolingual communicative situation can be represented as follows:

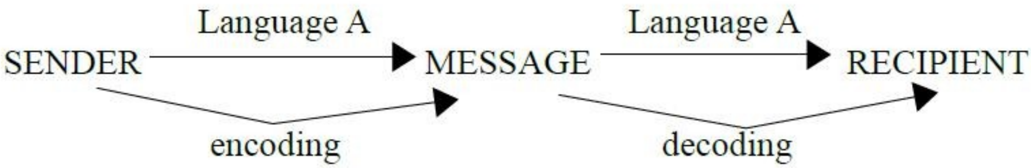

Figure 1: Monolingual Communicative Situation
(Bell 1991:120 quoted by Croitoru 1999: 81)

The naval architecture (technical) translator 's role is somewhat different from the SENDER and RECIPIENT in the normal monolingual communicative situation, because he must both decode and encode the message within the framework of two codes/languages, in what is called the *bilingual communicative situation*:

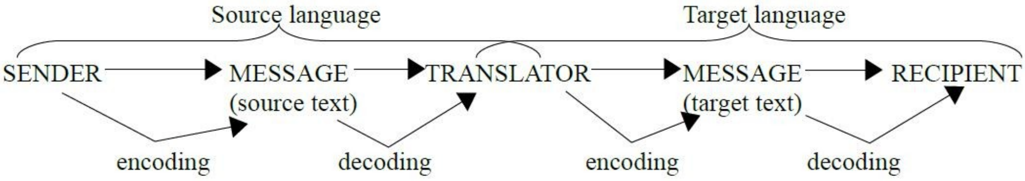

Figure 2: Bilingual Communicative Situation
(Bell 1991:120 quoted by Croitoru 1999: 81)

Thus, in the decoding process, the naval architecture (technical) translator, analyzes the *language specific source text* into a *no language-specific idea*, or *conceptual representation* (basically, the content of the text). Then in the encoding process, he synthesizes the representation into a *language specific target text.*

The professional (technical) naval architecture (technical) translator, as Johnson and Whitelock underline, has access to five distinct kinds of knowledge:

1) SL knowledge;
2) TL knowledge;
3) text-type knowledge;
4) subject area and cultural knowledge;
5) contrastive knowledge

(1987:137, quoted by Hewson and Martin 1991: 143)

In addition, he needs the decoding skills of reading and encoding skills of writing, all of them making up the naval architecture (technical) translator's competence.

We should here add the importance of underlining the danger of working at a micro - textual level. The temptation is to divide the ST into very small units and to search "equivalents" for each and every unit. Although equivalence does have a certain use, it prevents one from clearly seeing what the operations involved in the translating process are. The best option for the TO is to try to judge the overall effect of the use of words and thus, to solve the problem at a macro - textual level.

2. The naval architecture (technical) translator and the good translation

The naval architecture (technical) translator is obviously an important agent in the translation process, he has somewhat of a responsibility since the recipient's understanding of the text depends solely on the product of translation.

Therefore, some scholars, such as Tytler 1978, argue that there should be some criteria for a good translation. Tytler's standards are based on the notion of two extreme forms of translation:

a. *Embellishing translation*, where the naval architecture (technical) translator makes use of free translation to actually make a target text which is a better or improved version of the source text
b. *"Copy-cat" translation*, in which the naval architecture (technical) translator seeks to preserve every aspect of the source text (even including mistakes).

Tytler's rules of translation basically place the good translation somewhere between these two extremes.

The TO does not look for an "equivalent", but he seeks to express the "same" reality through LC2, although a "full" cultural context is replaced by one which is virtually empty. He has to analyze very minutely the various elements which go to make up the overall effect of the ST, such as he comes to interpret it. After this analysis, he is faced with what might be called the "concave - mirror effect" of trying to express such elements through another culture. This is explained both by distorting the effects produced by the changing cultures, and by the automatic series of connections which are made within the second culture, and which interfere with the network of connections originally operating in LC1, as L. Hewson and J. Martin point out (1991:152).

The naval architecture (technical) translator needs to have bilingual and bicultural competences since the production of homologous sets in LC2 is closely related to them. His contribution is decisive because it clarifies the difference between what is acquired and what is generated in the translating process, between competence and production. Homologizing procedures are useless without bicultural competence. Homologies correlate structures by establishing global correspondences of factors within different relational systems, as Hewson and Martin (1991:49) point out. They also consider that concerning lexical problems, the syntagmatic or "definitional" paraphrase enables the naval architecture (technical) translator to pass over the arbitrary boundaries between lexis and syntax. Their opinion is also shared by Levițchi (1975, 1993: 6)

No reformulation is conceivable without a *mediator*. Besides the naval architecture (technical) translator's function as the vehicle of a certain cultural equation, his specific intervention can be defined according to two different lines of consideration. He represents a distinctly psycho-socio-cultural stance which he reflects in his productions. That is why translations are bound to be renewed in keeping with the cultural changes, bearing the imprint of the naval architecture (technical) translator.

3. **The naval architecture (technical) translator's profile**

The TO must be competent in two LC$_s$, that is he must have the knowledge and practice of two independently developing entities. He must have a position from which he can compare and convert from one LC into the other. The area he occupies is a no-man's land whose boundaries, LC$_1$ and LC$_2$, are changing shape and size, because the LC$_s$ evolve and influence each other.

However, the naval architecture (technical) translator is not midway between the two. He is always anchored, to a greater or lesser extent, in one LC. His being in the middle ground involves competence.

The TO's position was presented by Hewson and Martin (1991:135) as follows:

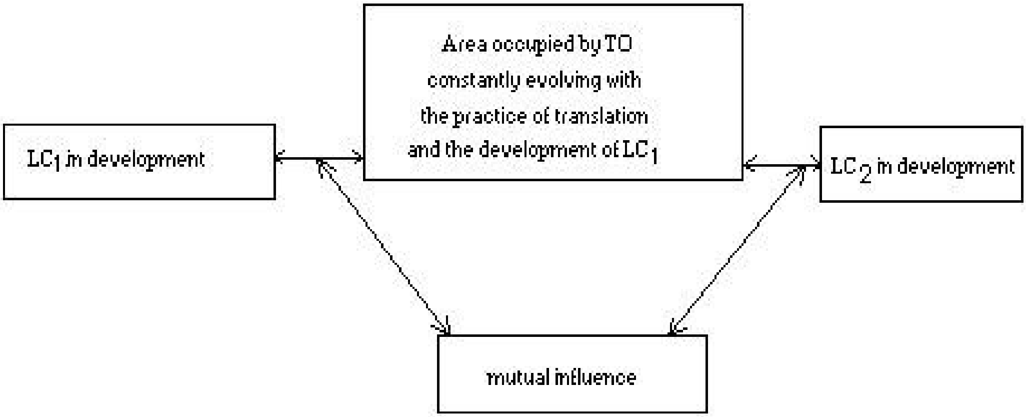
Area occupied by TO constantly evolving with the practice of translation and the development of LC1
LC1 in development
LC2 in development
mutual influence

Figure 3: The area occupied by the naval architecture (technical) translator (Newson and Martin 1991:135 quoted by Croitoru 1999: 83)

The TO's competence is measured by his ability to analyze, compare and convert two cultural systems, while respecting both the conflicting forces within one LC, and the interplay of these forces as the LCs are brought into contact.

With regard to the naval architecture (technical) translator’s position towards the writer, his work is more difficult than that of the latter. Levițchi compares the translator with Ariel in "The Tempest" after having come out of the split of the oak-tree trunk beginning to work for Prospero (Levițchi 1975, our translation).

Considering that *everything is translation*, i.e. from one code into another, from one domain into another, from thinking to feeling, and words, Levițchi states that "the writer translates himself, turning his imagination into words, thus keeping faithful to himself, whereas the naval architecture (technical) translator must be faithful to the writer, to the language into which he translates and to many other canons"(1975, our translation). Thus, the naval architecture (technical) translator has to overcome language, cultural and time boundaries.

According to Bantaş, the translator , as the first receiver of the text in a foreign language, must become conscious of the author's intentions and try to preserve as many of them as possible: "he must discern on the author's general as well as specific intentions, his reference to proverbs, etc., other meta-textual, inter-textual allusions, etc. (a point in which the dynamic contextual analysis as well as intertextuality ought to help him, alongside with his general background, all-round culture, etc.)" (Bantaş, 1996: 7).

The naval architecture (technical) translator's position is, as Bantaş puts it, "similar to that of a producer who prepares to stage a play, or to make a film, or perhaps to that of a performer, or a conductor preparing to play a piece of music: having taken stock of whatever there is in the respective work, he also has to take stock of the means at his disposal, the technical facilities, the public he addresses, the critics who will analyze his achievement, etc. and here is where all the theories of reception and DCA come in" (Bantaş 1996: 8, 1994: 79).

Conclusions:

As a conclusion, the translators should be bound by their obligation as servants of two masters: selling to customers (readers or spectators) the original product (the writer's work) without cheating in either quantity, or in its original form, including colors, musicality, etc. Bantaş adds that "to push the metaphor further, translators should pack coffee without decaffeinating it and still preserve its full flavor" (Bantaş 1996: 81).The naval architecture translation depends upon the interpretive as well as linguistic, semantic, creative ability and cultural knowledge of the naval architecture (technical) translator. Most likely, an engineer would not be able to substitute the professional translator by relying solely on his technical knowledge.

A very important aspect to be mentioned is that the naval architecture (technical) translator's work is more difficult than that of the original author. There are some engineers with a restricted view of translation as the replacement of a SL textual material by an equivalent TL textual material at the levels of grammar and lexis go hand in hand with the low status attributed to the naval architecture (technical) translator. However, the naval architecture (technical) translator seeks the universal through the particularity of languages. The different translations of the same ST performed by an engineer and a professional translator largely depend upon the initial choices and linguistic and technical knowledge. The best choice would be a joint effort of the two where the engineer checks the translation from the technical point of view. Another aspect worth mentioning is the naval architecture (technical) translator's role, i.e. translation operator (TO), as a mediator between two different language communities, between two intercultural situations of communication. The TO's competence is his ability to analyze, compare and convert two cultural systems, respecting both the conflicting forces within one language culture (LC), and the interplay of these forces as the LCs are brought into contact.

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Grammatical synonymy with constructions expressing future time in English and Romanian

Anca Florina LIPAN[*]

Abstract
An important source of grammatical synonymy is represented by the various ways of expressing future time. Simple present, present continuous, future tense as well as other constructions can be used to express future time. Modal verbs such as "May/might" and other volitional verbs such as "hope", "intend", or constructions as "be sure to", "be bound to" have all future reference, so there is no difference in meaning between utterances like "The weather may improve." and "I hope the weather improves."
The fact that there seems to be no change in meaning between such constructions as "to be about to" and "to be on the point of" or "be going to" in utterances such as "They are about to leave", "They are on the point of leaving" and "They are just going to leave" makes linguists speak about equivalence of meaning. However, the difference is the grammatical regimen of the constructions as well as the different nuances of meaning suggested. Considering that synonymy implies both a degree of similarity as well as difference between synonymous terms, the present paper will give a brief account of the similarities and differences between the constructions having future time reference both in English and Romanian. The matter of grammatical synonymy will be further applied to the translation process with a view to show that there is both contrast and similarity between language systems.

Keywords: equivalence, future reference, tense, meaning, similarity, difference

Introduction

The purpose of the present paper is to highlight the main sources of grammatical synonymy existing between the various ways of expressing futurity in both English and Romanian.

Some theoretical considerations on the issue of Futurity and its expressions will be made in the background section meant to set the ground for further practical analysis. Starting from the assumption that languages possess similar corresponding patterns, the present paper will

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also point to the differences and similarities between languages as revealed in the translation process and the main form under focus will be future time constructions and tenses. Therefore the last part of the paper will be corpus based and will provide such a translation analysis. The material laying at the basis of this study includes reference grammar books as well as practical grammar books and literary translations for the practical part. The analysis is the main method used in the present paper.

Background

Very strong opinions have been arguing for a long time whether there is a future tense in English or not (Bergs, 2010) as there is no single future morpheme as in other languages. Whether *shall* is the prescriptively correct form to be used with 1st person and *will* is required with all the other persons, or there is a compulsory usage of future time adverbials with simple and progressive present tense in order to suggest future time events, it is still to be debated.

However, it is an unanimously accepted fact that futurity is rendered by means of "combinations of different elements and extralinguistic factors"(ibid) each of these combinations expressing a different aspect of futurity. Such combinations including lexical items, idioms, and syntactic combinations have been regarded as constructions, i.e. "conventionalised form-meaning pairings" (ibid). Furthermore all patterns, which occur frequently enough, are considered constructions despite their being predictable. And as a conclusion it has been proved that all expressions of futurity are constructions due to their individual constraints and subtle meanings and functions. On the other hand there are linguists who identify and mention different Future tenses as expressing future actions taking place along a time axis. Since the terminology is not unanimously agreed on, the present study will mention both Future Tenses as well as other constructions with future reference.

Among the tenses identified as having future reference mention is made to Future Tenses and Present Tenses. As for the other constructions having future time reference mention is made "to be about to", "to be on the point of", "be going to", "be to", modal verbs with other volitional verbs such as "hope", "intend" or modal idioms such as "be sure to", "be bound to".

These various ways of expressing future time display many similarities leading to synonymous or near synonymous utterances. There is no change in meaning between such constructions as "*to be about to*" and "*to be on the point of*" or "*be going to*" in utterances such as "*They are about to leave*", "They *are on the point of leaving*" and "*They are just going to leave*". The difference is the grammatical regimen of the constructions.

Levitchi (1994:48), for example, identifies several types of Future tense, each named according to its meaning: The Indefinite Future - is the most neutral, the Future of Command, Promise or Determination or the Modal Future – usually built with the auxiliary verb *will* for the 1st person singular and plural and with *shall* for the other persons. This latter implies volition, determination or promise. Even if considered as synonymic of the Indefinite Future, some differences are still noticed:

e.g.	I shall tell you the truth. neutral	– I will tell you the truth. - promise I won't miss the occasion. – threat
	I shan't miss the occasion. neutral	– If she wins the contest she shall get the prize – neutral
	If she wins the competition she will get the prize – neutral	

Besides these types of future tenses, the already mentioned linguist brings to the fore the synonymy between the Indefinite Future and the so called Near Future, i.e. the construction with *going to*. Intention is implied by the use of the latter. Compare:

e.g.	We'll/shall go to the cinema tonight.	We are going to go to the cinema tonight.

The next synonymic pair is that between the Indefinite Future and the Simple Present used with some adverbial addition to refer to an already planned formal arrangement.

e.g.	We shall leave tomorrow. - neutral	We leave tomorrow.– planned arrangement

Apparently such utterances as "*She will come next Saturday*" and "*She will be coming next Saturday*" can be used interchangeably, the only difference however being that the second infers the existence of a previous informal arrangement. Still the Progressive Future Tense can be used to denote parallelism between events (ibid). For example the utterance "*I shall be seeing her this evening*" infers that the interlocutor might take part indirectly to this event due to the opportunity he/she has to send a message to the person to be seen.

Specialized studies (Leech & Svartvik 1975, Ouirk 1985:215) admit that when WILL/SHALL is followed by progressive infinitive "future as a matter of course" is denoted and no further interpretation of volition, intention or promise is implied:

e.g. "We'll be flying at 30 000 feet.
(30000 feet is the normal and expected altitude for the flight)"

"We'll fly at 30000 feet. (the pilot had just decided to fly at the specified height)"(Quirk et al.1985:216)

Such a complex construction can even add a more tactful and considerate approach of the action, seen as a matter of course. However such distinction is no longer available in the case of actions having no direct human involvement as in "*The next train to London will arrive / will be arriving at platform four.*" In this case the degree of formality is the difference marker.

However, research has shown that Future Tense Simple "will + simple infinitive" (Leech & Hundt 2009:140) seem to be preferred as a replacement for Future Progressive "will+be+ing" firstly out of stylistic reasons, in order to avoid repetitions and secondly as a rather economic means of expressing the same meaning.

e.g. "he will be taking part in an international conference on the space project which will meet on January 30 in London." (ibid)

Two aspects related to the uses of "will+be+ing" have been considered in the specialised literature: firstly its usage with progressive future actions and secondly seen "as non progressive or progressive only by a special interpretation" (ibid):

e.g. "When you reach the end of the bridge, I'll be waiting there to show you the way.
I'll be having my baby in June!"

It is obvious that in the second example the action will happen independently of someone's will. Similarly, *I will not be taking part* is less direct than *I will not take part* or *I'm not going to take part.*

There are many similarities and differences to be discussed between the various ways of expressing future time. For instance there seems to be no subject or predicate constraint related to the use of the present simple, but this should not be case with present progressive which is not used with inanimate subjects or with nonagentive verbs such as in "*The roses are growing small next summer*" vs. "*The furniture is being moved tomorrow*". However, there is still much to add about the registers where *be to* is appropriately used and many linguists stated that be *going to* is generally seen as an informal alternative whereas *will* is the opposite, the formal one.

There is synonymy between Simple and Progressive Present to refer to a plan or a program as in "*The plane takes off / is taking off at 20:30 tonight.*" The difference could be that Simple Present implies the predetermined character of the action whereas the Present Progressive would refer to a re-scheduled take-off-time. "*Be going to*" is similar with the Present Progressive as both suggest that the future happening is imminent.

e.g. That does it! I'm leaving. ~ That does it! I'm going to leave.

As Quirk (1985:215) explains it, "*it's easy to confuse this further use of the present progressive with the anticipatory use of the present progressive with transitional events or acts*." "*I'm leaving*" can be understood as both a future even which is planned and imminent and a future event for which preparations are already taking place.

Signs of abstractions and generalisation of meaning have been thoroughly analysed by specialists (Leech & Hundt 2009:107) and it became obvious that these changes can explain the existence of different structures with similar meaning. *Be going to,* for example, considered in the specialised literature to be one of the expressions of future time implying an implicit future happening or an intention, seems to have acquired also a more general future meaning, thus overlapping that of *will.* An illustrative example is that given by Leech and Hundt (2009:108):

e.g. "*you'll never know when there is going to be a mutation.*"

Although having the same factual meaning, short and long forms of the same construction may mark an emotional contrast. Therefore a sentence like *I will see you tomorrow* (instead of *I'll see you tomorrow*) addressed to a friend suggest some negative emotional meaning pointing to either a sudden distance or annoyance with the friend.

Modal verbs such as "*May/might*" and other volitional verbs such as "*hope*", "*intend*", or constructions as "*be sure to*", "*be bound to*" have all future reference, so there is no difference in meaning between utterances like "*The weather may improve*." and "*I hope the weather improves.*"

While Levițchi (1994:48) also mentions the future related modality implied by the indefinite present of the verb to be+to / to be + modal adverb as in "*He is to leave tomorrow*." and "*He is sure to leave tomorrow*." some other linguists (Leech and Hundt, 2009:91) include such constructions (*be going to, be to, have to, have got to, need , ought to,* etc.) among what they call semi-modals, i.e. loose verb constructions undergoing a process of grammaticalisation.

Material and methods. A contrastive analysis of the ways of expressing future time in English and Romanian

Similar to English, Romanian displays several ways of referring to future time. Among these, mention will be made to the so called standard future form (*voi veni, I will come*), the regional future (*oi veni*, *I'll come*) and some periphrastic forms used mainly coloquially (*o să vin* and *am să vin*). Each of these has socio-linguistic particularities that differentiate them. Having thoroughly analyzed the Romanian ways of expressing futurity, Pană Dindelegan et al. (2012:49) pointed that "future auxiliaries come from verbs which initially had modal meanings: the volitional verb *vrea*, 'want' (*voi pleca/ oi pleca* "I will leave') and the deontic *avea* 'have to/ must' (*am sa plec* 'I have to go', 'I must go'). A syntactically synonymous future form is that containing the auxiliary *o* which "displays the same features as *am să*-type" (ibid) such as in "*n-o să-l mai caut*" and "*nu o să îl mai caut*", usually translated into English by "*I will not search for it again*" or by using the short form as in "*I'll not search for it again*" to mark the slight difference of register between the two alternatives.

The evolution of the language revealed its various periphrastic future forms consisting of the auxiliaries *vrea* and *avea,* pointing to the similarities between Romanian and Balkan languages in as far as the preservation of the volitional meaning of the auxiliary used in these periphrastic constructions is concerned.

A strong similarity between English and Romanian is the **Future perfect tense** which is similar form a structural point of view: the Romanian has a one-to-one formation as in English, being made of the future standard auxiliary *voi*, the auxiliary verb *fi*, 'be' and the past participle of the main verb.
Being quite bookish these days, it is likely to be frequently met in narratives or old style writings and less in the spoken language where it is used rather rarely, as stated in *Gramatica Academiei Române* (1966:241):

e.g. voi fi mers ~ I will have gone

Two more periphrastic forms are mentioned in the specialized literature - **the future in the past** and a conversation-derived form of **the future perfect –** *aveam să merg; urma să merg*. These two have English equivalents in *be going to* and *be about to* constructions – *I was going to go/ I was about to go.* These two forms, however, are considered less grammaticalized in the specialized works (Pană-Dindelegan 2012:51).

Romanian grammar books usually refer to the epistemic future or the present presumptive with its two forms. One being formally identical with the regional future (*oi merge*) and the other being made up of the future auxiliary, the infinitive of the verb *fi*, 'be' and the gerund of the main verb (*va fi mergând*). The latter usually has modal values, too.

Another similarity between the Romanian ways of expressing futurity to be mentioned is that between the perfect presumptive periphrasis and the form of the future perfect in *o fi aflat / va fi aflat*. However this seems to be more of a presumptive form than a future one due to its tendency of suggesting epistemic meanings. Pană Dindelegan (2012:62) argues that the presumptive may express a "presupposition about certain present or past event"

e.g. O fi câştigat meciul, că pare tare fericit / Va fi câştigat meciul, că pare tare fericit.
'He may /might have won the game as he looks very happy. O fi învățând acum, e lumina aprinsă în camera lui.
He may be studying now, the light is on in his room.

However, further details (adverbial adjuncts, time adverbials) disambiguate the meaning of the presumptive such as in:

e.g. Probabil că o fi /va fi fost acolo acum / atunci. 'Probably he/she is there now / then.'

Among the ways of expressing futurity in Romanian, mention should be made to the usage of present tense with future meaning. The meaning can be either directly or indirectly inferred.

e.g. Mâine mergem la cinema. 'Tomorrow we are going to the cinema.' Îți aduc banii la timp.

The present with future value can also be used in the attempt to mild a critic or reproach as in "*Am să te rog să nu mai vorbeşti aşa*."(Dumitru, I., 1997:239). Such structures include an imperative (*Te rog să nu mai vorbeşti*), the present tense of an auxiliary verb (*am*), as well as a future form of the same auxiliary verb (*am să te rog să…*).

The same as in English, future value is associated with promises or predictions. Furthermore even **perfectul compus** can have future meaning when used in utterances meant to suggest the intention of accomplishing an action:

e.g. "Gata, am plecat!
I'm done and I'm off."

From the temporal point of view, Romanian future tense can be used as a relative tense, especially if used after declarative verbs in the past tense. Therefore some ambiguity may arise from utterances such as the following for foreign speakers:

e.g. "Acum un an mi-a spus că se va muta îin alt oras.

A year ago he told me that she would move to another city ((a) meanwhile, she did it; (b) she hasn't moved yet." (Pană-Dindelegan 2012:69)

Just the same as its English correspondent the Romanian Future Perfect refers to a future event happening before another future moment or event and just as its correspondent it can be replaced by a compound past (perfectul compus):

e.g. Cand vei suna eu voi fi ajuns deja acasă.
When you call, I will have already got home.
Cand vei suna , eu am ajuns deja acasă.
When you call, I have already got home.

As for the modal meanings associated with the Romanian future tense, along the inherent features of unreality and unfulfillment, there seems to be much unsolved debate whether there is a different degree of certainty between *am să plec* and *oi pleca* mostly seen in relation with the presumptive meaning of the latter. Besides these, Gramatica Acedemiei Romane (1966:240) mentions its imperative value, presumptive value, as well as the politeness implicature in utterances such as "*Am să vă rog să nu mai aruncați scrumul pe jos*".

As seen previously, there are many similarities between grammatical patterns with future reference in both English and Romanian, but the differences should not be discarded as they individualize the ways of referring to future time. Having such a wide range of constructions with future meaning in both languages, some even considered synonymous, may raise choice issues in the process of translation from and into these languages. Therefore the last section of the present paper will focus on illustrating how futurity is expressed in the source text (ST) and in the target text (TT).

Results and discussion. Text analysis

The last section of the present paper is mainly based on translation analysis meant to focus on the way futurity is expressed in both the ST and the TT. Two samples of literary translation were chosen to be analyzed in order to attempt to provide a mere proof of the existing synonymy between language systems based on both similarities as well as differences. The first is a translation from Romanian into English of an excerpt from Corneliu Leu, Femeia Fericită, proposed in a grammar book by Gălățeanu-Fârnoagă (1994:270,540), whereas the second is a short extract from David Lodge's novel *Man of Parts* (2011:18-20) and its translation made by Ona Frantz(2011:13-18).

The first translation o be analyzed is that from Romanian into English which is very rich material for the various nuances expressed by the different ways of expressing futurity in both languages. The two texts and the analysis will be placed in parallel for a better overall view of the structures to be analyzed.

"Dan: **Mergi**, mamă? Corenlia: Da, merg. Dan: **Vin să te iau, imediat**. Cornelia (lui Gherasim): E matur, acum; şi are necazurile lui!...	D: **Are you coming**, mother? C: Yes, I am. D: **I'll come and take you right away**. C: (to G) he's quite grown up now and has got his own troubles.	The **Present Tense** with future value in the TT is preserved in the ST where the **Present Progressive** is meant to indicate **personal decision**. The **imminence** of the actions is suggested in the ST by the construction **V+V** which has a correspondent English alternative in the **V+and+V** to express the same immediacy of the event.
Gherasim: Nu-l plânge că i-au început necazurile. Uită-te la el că-i dintr-o bucată şi bucură-te pentru satisfacțiile **ce le va avea**.	G: Don't be sorry his troubles have begun. See what a real man he is and be happy about the satisfactions **he'll have** in life.	Prediction is suggested by the standard Future Tense in Romanian whereas the English choice of the short form **he'll have** adds emotion to prediction. In this case a long Future form "**he will have"** would have been a better choice to express the emotional distance implied in the ST.
Cornelia: Dar fata asta, dacă **va rămâne** schiloadă?	C: But that girl **may be crippled** for life.	The ST further uses standard future **va rămâne** to express the doubts of the character related to a negative future prediction and the choice the translator made of the modal construction **may be crippled** somehow looses the ST meaning changing it form wondering in the ST to strong possibility

Gherasim: Tu i-ai dat viață lui. Acum e ca şi cum i-ai da viață şi ei!...Trebuie, trebuie s-o faci bine până la capăt!	G: You gave him life. Now it looks as though you must give her too!...You must, you must make her quite well!	in the TT. A suggestion for an alternative translation would be "**But what if this girl should get crippled for life?"** considering that the situation implies an agent that triggers such a negative effect – this explaining the choice of **get** pattern.
Cornelia: Asta mă întreb: **oare am să pot?** Şi ştiu că trebuie să pot!... **Va fi cea mai grea operație din viața mea, dar va reuşi...**	C: I wonder ...**shall I manage**? And I know I have to manage. **It'll be** the most difficult operation of my life, but **it'll be** a success.	There is a reversed alternation between familiar and unfamiliar forms used in the ST and TT to suggest stylistically the inner turmoil of the character and the gravity of the situation. Therefore the use of the future periphrastic colloquial form in the ST **oare am să pot?** shows the inner dimension of the situation whereas the standard future forms **Va fi cea mai grea operație din viața mea, dar va reuşi...** suggest the severity of the external situation. The TT reverses the ST balance, i.e. a quite formal, neutral form of future (Indefinite Future) **shall I manage** is used to refer to the inner aspect and less formal forms **It'll be / it'll be** are used to refer to the external situation.
Dan (venind): Au urcat-o în elicopter. Mamă **ce va fi cu ea?**	D: (coming) They've got her into the hlicopter; mother, **what's going to happen** to her?	The Standard Future form used in the ST **ce va**
Cornelia (mângâindu-l):	C: (carressing him) My	

Dragul meu băiat! Începe şi pentru tine viața, dragul meu băiat!	dear child. Life is beggining for you, too, my dear child.	**fi cu ea?** with the same purpose is translated into English by a quite informal form of expressing future time which does not have the same stylistic effect. However, imminence is suggested by it and emphasis is added by the use of the verb **happen** with its modal value to imply possibility
Gherasim (Veronicăi): **Facem aşa**: eu si cu Dan **aşteptăm** elicoplterul să se întoarcă spre baraj, dunmneata şi cu soțul dumitale **porniți** cu şalupa spre oraş. **Poate o mai ajutați** pe Cornelia.	G: (to V) This is what **we’ll do**. **Dan and I will wait** for the helicopter to return and **we’ll st**art for the dam; you and your husband **will leave** for the town in the motorboat. **Perhps, you could help Cornelia.**	At this moment there is a change of mood and perspective within the text. There is more determination suggested at the level of verbal forms used, the **Present Tense** with future value in the ST infers determination of the action which is rendered into English by the modal verb **will**. However, possibility is also implied by the use of modal adverbs **poate /perhaps.**
Veronica: Nu avea nici o gijă, bărbatu meu îi om dintr-o bucată. **Uite, ți-l aduc**. Andronic (jignit): Eu ce fac, **merg** cu dumneavoastră la baraj?... Gherasim(cântărindu-l): Dumneata...(E hotărât) Nu. **Nu e nevoie**. Andronic (amenințător):	V: Don’t worry. My husband is very reliable. **Here he is**. A: (hurt) What about me? **Shall I go** with you to the dam? G: (loking him up and down) You ...(determined) No, **you needn’t**.	If in the ST **Present Tense** is used to express many different values, such as imminence **ți-l aduc**, asking for suggestions “Eu ce fac, **merg** cu dumneavoastră?”, the TT correspondents are either the same Indefinite Future to suggest asking for a suggestion or modal

Nu e nevoie? Dan: Nu e Truşan acolo. Andronic (ripostând): **Permiteți** fiului dumneavoastră să... Gherasim (autoritar): **Nu-i permitem** nimic!...Mă va ajuta numai să salvăm combinatul!	A: (threateningly) **You don't need me**? D: N, Trusan is there.... A: (retorting) **Will you allow** you son to... G: (imperiously) **I won't allow** him anything. He will only help me save the works.	verb **will** implying permission.
Andronic (strigând): Voluntarism!...**Veti fi pedepsit**. **Se va descoperi** de când merge prost combinatul şi **veți fi pedepsit**!...**Veți da socoteală!...** Dan: E adevărat, tată...e adevărat că **vei avea** necazuri pentru combinat...**Vei fi tras la răspundere?** Ghersaim (îngândurat): Bineînțeles...	A: (shouting) Valuntarism! **You will be punished**. **They'll find** out how long the works have beenmismanaged and **you'll be punished**. (crescendo) **You'll be called to account!...** D: Is it true, father...is it true **you'll have** trouble because of the works? ... **will you be held responsible?** G: (thoughtfully) Of course...	The final part of the text brings to the fore a more tense situation and atmosphere rendered at grammatical level by the use of **standard future tense** in the ST which is successfully rendered in the TT by the **passive Modal Future**. However, the TT does not seem to express the same degree of **emphasis of the predictions** made due to the **short forms** used, which, although having the same meaning, imply some very subtle emotional nuances.
Dan: **Şi ce ai de gând**? Gherasim: Cu greutățile sunt obişnuit...	D: And **what are you going to do?** G: I'm used to difficulties....	The TT **going to future** is meant to perfectly render the already planned intentions of the character suggested in the ST by the use of present tense of the verbal construction **ai de gând** also expressing intentions.

The second translated text to be analysed, makes ample use of future forms to refer to a prediction of how events would occur in a hypothetical future situation.

Left alone in the small sitting room, H.G. stares into the fire, wondering what the world **will say** about him when he **dies**.	Lăsat de unul singur în salonş, H.G. priveşte la focul din cămin, întrebându-se ce **va zice** lumea despre el după ce **va muri**.	**Indefinite future** is used in the ST to express predictions about the future and the temporal clause comes to set the time of the action. The Romanian translation faithfully preserves the syntax as well as the tense and the time reference.
The obituaries, of course, **have already been written.**	Desigur, necrologurile **au fost deja scrise**.	However, the following choice of tense is as interesting as it could be since it is a **Present Perfect** with future value rendered in the TT by a similar construction with a **perfect tense** (**Perfectul Compus**) also having a future reference.
Given his age and distinction, they **will have been** on file in the newspaper offices for years, revised and brought up to date periodically, ready for publication when the time **comes**. [...]	Având în vedere vârsta şi renumele lui, probabil că **se aflau** deja la dosar în redacțiile ziarelor de ani de zile, periodic revizuite şi aduse la zi, gata de publicare când **avea să vină** momentul.	Future Perfect **will have been** in the ST has a very interesting equivalent in the TT in the *imperfect* **se aflau** used with future time reference. What is more, the temporal clause in the end is rendered into Romanian by the conversation-derived form of the future perfect – **avea să vină**. These choices in the TT

		although not a one-to-one equivalent translation of the ST structures, manage to convey the same style and meaning of the ST.
He pictured himself in the early 1960s as walking round the gardens of Regent's Park with the aid of a stick and talking to himself. "Someday," he would be heard to say, "**I shall write** a book, a real book."[...]	S-a descris pe sine însuşi la începutul anilor 60 ca şontâcăind cu bastonul prin grădinile din Regent park şi vorbind de unul singur. "Intr-o bună zi", putea fi auzit spunând, "**o sa scriu** o carte, una adevărată."	Apparently the Indefinite future used in **I shall write a book, a real book**, has a neutral meaning, but given the situation described it can be explained as implying promise and determination on the part of the speaker. The same apparently neutral construction is used in the TT, too, but the description of the book to be written as "**a real one**" gives it the same deeper meaning.
Of course the real obituaries, when they **appear** in due course, **will be** long, and respectful, paying tribute to his many achievements, his hundred-odd books, his thousands of articles, the originality of his early scientific romances like The Time Machine and The War of the Worlds. [...] But there **will be** an inevitable dying fall to the tributes, a sense of anticlimax, a perceptibly bored perfuntoriness in	Desigur, adevăratele necrologuri, care **vor apărea** la momentul potrivit, **vor fi** lungi şi respectuoase, omagiindu-i multele reuşite, cele o sută şi ceva de cărți, miile de articole, originalitatea fanteziilor sale ştiințifice de început, precum Maşina Timpului şi Razboilul Lumilor.[...] Însă omagierile **vor începe** inevitabil să se stingă, să capete un sentiment al declinului, un formalism plictisit în înregistrarea	Both, ST and TT display the same number of main and secondary temporal clauses meant to point to the future time when the predicted actions are seen as certain.

the record of the last twenty-five years, and an implication that he published too many books in that period, of diminishing quality. All emphasis **will be** on the first half of his life – up to, say, 1920. (Lodge, D., 2012:13)	ultimilor douazeci si cinci de ani, sugerând implicit că în această perioadă ar fi publicat prea multe cărți, tot mai slabe calitativ. Accentul **va cădea** integral pe rima jumătate a vieții sale – până prin, să zicem, 1920. (Lodge, D., 2011:18)	

Although lose and prone to different interpretations and further adjustments, this analysis of the translations from and into English point to the fact that, there is a lot to comment on the similarities and differences between language systems. The aim of the analysis, however, was to prove that both English and Romanian posses various ways of expressing future time, some of them being one-to-one correspondents, while others involving interesting differences.

Conclusions

Taking into consideration all the theoretical assumptions and the practical analysis of the translated texts above, the following conclusions can be drawn:

1) Both English and Romanian display various ways of expressing futurity, some of which being quite similar in both languages (present tenses used with future meaning)
2) Being so various and having so many abstract and general meaning, these expressions may overlap leading to the existence of different structures with similar meaning.
3) Synonymy is unanimously accepted as existing between some of the constructions and tenses with future meaning
4) Translation proves that there is similarity at morphological and syntactic level between languages due to their ability of developing correspondent synonymous patterns.

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Approaching Cultural and Historical Aspects in Literary Translation. A Case Study: Ioan Slavici's *The Lucky Mill* Translated by Fred Nădăban

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Abstract
Starting from a brief, chronological presentation of some significant views on translation, the present paper enlarges on possible approaches to translating cultural and historical aspects in literary texts. The text chosen to illustrate these approaches is Fred Nădăban's translation into English of Ioan Slavici's Moara cu noroc (The Lucky Mill), because this translation proves an interesting and useful illustration of the way in which a series of aspects specific to the 19th century Romanian culture and history were transferred into a significantly different cultural and historical space, namely the English one.

Keywords: quality literature, realia, culture and historical parameters

Preliminary aspects on translation

As a great and difficult art, demanding a highly vocational preparation, translation, both as a process and product has always been highly regarded in the evolution of human culture. Being a matter of great interest, the issue of translation has preoccupied numerous linguists and writers.

One of the first writers to formulate a theory of translation was Etienne Dolet who published a short outline of translation principles in 1540. His study entitled *La maniere de bien traduire d'une langue en autre* establishes five principles that a translator must have in mind when rendering a text from a given source language (SL) into a target language (TL). In his opinion, the translator's full understanding of the original author's sense and meaning, his perfect knowledge of both the SL and TL, the avoidance of word-for-word renderings, as well as the use of forms of speech in common use and the appropriate choice and ordering of words so as to produce the correct tone are the five most important elements which contribute to the quality of a translated text.

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During Renaissance, translation was looked upon as a truly original creation. King Alfred the Great added to his greatness the merit of producing such original creations. In Augustan England, Sir John Denham warned against applying the principles of literal translation to the translation of poetry, while Abraham Cowley asserted in his *Preface* to *Pindarique Odes* (1656) that he had changed what the original author had said.

Later on, John Dryden firmly reacted against the libertine translators of the 17th century (Bassnett Mc.Guire 1991: 60) declaring that, in order to translate poetry, the translator must be a poet, a master of both languages and must understand both the characteristics and "spirit" of the original author, besides conforming to the aesthetic cannons of his own age.

Furthermore, Dr. Johnson, in his *Life of Pope* (1780), discussed the question of additions to a text through translation, commenting that if elegance is gained, surely it is desirable, provided nothing is taken away from the original text. Nevertheless, the first systematic study of the translation process is published in 1791 by Alexander Fraser Tytler who set up three basic principles according to which *a translation should give a complete transcript of the idea in the original work, should have all the ease of the respective original creation and the style and manner of writing should be of the same character with that of the ST* (Bassnett Mc. Guire 1991: 63).

In the post-Romantic period there were authors such as Dante Gabriel Rossetti, who proclaimed the translator's subservience to the forms and language of the originals, his opinion being shared by a number of 19th century English translators such as F. W. Newman and William Morris. In their view, the translator invited the intellectual, cultivated reader to share an enriching experience either on moral, or on aesthetic grounds, and the original text was perceived as a property, an item of beauty to be added to a collection.

Henry Wadsworth Longfellow later added another dimension to the question of the translator's role, who was regarded as a technician, neither a poet, nor a commentator, whose task was to report what the author said and how he said it.

The first half of the 20th century benefited from the work of many theoreticians, among which Ezra Pound is worth mentioning, but it is only since the early 1960's that significant changes have taken place in what has gradually been established as Translation Studies.

At this point, the fact should be underlined that a translated text can never capture the total meaning of the original. This impossibility of giving an accurate translation to an original text has been attested by many people, from the Hebrew poet who stated that reading a translation in like kissing one's beloved through a veil, to Paul Valery's pronunciamento that translations are like women: the more beautiful, the less faithful.

An interesting point of view is that presented by George Steiner in *After Babel* (1983), where he distinguishes between two types of translations, namely between translations of ***common matter*** and translations of ***recreative transfer***. The former category refers to the translation of information of a strictly concrete nature, such as the description of a machine, the report of a scientific experiment or an economic analysis. In this case, the translator's task is to translate only precise, often technical terms into their TL equivalents. Such translators, specializing in a given field, are required not only linguistic competence in the two languages in contact, but also good technical knowledge. The latter category, i.e. ***recreative transfer translations***, is required by works of philosophy, political and economic theory or literary criticism. In other words, it is required by works which, on the one hand, have a core, a kernel of well-established terminologies and, on the other hand, require style and presentation in order to persuade and impress the reader.

Recreative transfers refer to a third category of literature, i.e. ***the imaginative literature***, in which the way it is written may be as important as its content. This third category, in its turn, has been realistically presented as subdivided into 2 classes, namely ***pulp*** and ***quality literature***. In the case of ***pulp literature***, the sequence of events and the relationship between characters are what the translator must be able to describe in a satisfactory way while confining him to represent the original in the current, mutual TL. For the latter type of literature the situation is different. ***Quality literature***, which includes poems, tragedies, dramas, novels and essays, requires a high degree of *linguistic*, *stylistic* and *conceptual originality*. In ***quality literature*** **content** and **style** go hand in hand, while the translator aims at retaining as many as possible of the stylistic features of the original. In so doing, the translator becomes an interpreter, who studies the base-work in order to render it into another language. Thus, *a particularly fine literary translation* becomes, as George Steiner puts it, a *restatement* of the original. This is the case with Fred Nădăban's translation of Ioan Slavici's *Moara cu noroc* (*The Lucky Mill)*, a literary text which belongs to the subclass of ***quality literature*** and which I consider is turned by its translator into a restatement of the original.

1. On literary translation

The use of a certain term instead of another when referring to *a particularly fine literary translation* does not make the translator's task any easier. In fact, unlike ***functional*** or ***specialized translations***, which have to consider the end-user and have to observe certain requirements such as: conciseness, exactness and objectivity, ***literary translations*** need very careful investigation of the cultural, social and historical contexts of the source text (ST) and target text (TT). Besides the extralinguistic factors, the translator of a literary text needs psycholinguistic, linguistic and pragmatic knowledge, as well as a perfect knowledge of both languages and cultures in which he operates. The translator, thus, plays a very important role in the process of translation, because his task is not only that of rendering a text from a SL into a TL, but also of mediating between the two languages and cultures in contact. In translating **literary texts**, both translation theory and practice, on the one hand, and translation criticism, on the other, have to consider a series of criteria for the analysis of the ST and TT, covering both extralinguistic and linguistic factors which are very important in interpreting and translating the text. Among the most important coordinates of **literary translations**, ***intentionality*** determines the translator's choices, the author's intention being as important as the recipient that defines the communicative situation and the function of the text. According to the functional-pragmatic approach, translation criticism focuses on the product of the translating process i.e., the translation, comparing it to the ST. A critical analysis of the ST and TT version(s) is generally made in terms of accuracy, adequacy and effect. Style, which is a *property of language users in particular kinds of settings* (Hatim and Mason 1992: 10), is also extremely important, both in translating literary texts and in comparing the ST and TT version(s).

The ideal to touch in translating literary texts consists in expressing the whole universe of ideas of the source language text (SLT). In a wider sense, this ideal means the recreation of the SLT in the TL by different means, which reminds us of Jakobson's likeness in difference. **Literary translations** help the reader go, by way of comprehension, up to the author's universe of ideas and feelings, as Schleiermacher put it. Recreating the SLT implies decoding the author's universe, rendering the denotations and connotations in the TL, rendering the message, as well as identifying, on the one hand, with the author's universe in the TL system and with the TL reader, on the other.

2. Cultural and historical aspects in literary translation

The difficulties which translators are confronted with when rendering a literary text from a given SL into a TL are not few. Out of the numerous and various difficulties, those in terms of **cultural** and **historical parameters** will be devoted special attention in this paper.

2.1. Taking into consideration the **cultural parameter**, the fact should be firstly pointed out that, as George Steiner (1983) put it,

> translation does not refer only to the shift of meaning from one language to another, to the process or the result of rewriting a text into another language, but it also implies, broadly speaking, interpretation and communication. Moreover, the problems of translation have to be seen not only in the context of mankind history, but also in the context of the various relationships between nations. (Steiner, 1983: 9)

Due to the disparity between language cultures, the act of translation includes a meaning inducing tension between the systems of representation, and this tension is revisable according to historical and socio-cultural factors.

In Mounin's opinion, *each and every language contains, creates or imposes on its speakers a certain way of perceiving the world and of analyzing life experience* (Mounin, in Kohn 1983: 45-46). In other words, *cultural values are embodied in language and the relationship between language and society is so close that they cannot be separated*" (Crisafulli 1993, in Croitoru 1996: 26). That is why translators have to take into consideration the **cultural equation** whenever they have to evaluate the choices made in any situation of translation.

The difficulties translators will have to overcome in this respect are, on the one hand, related to the fact that languages describe and analyze the same reality in different ways, and on the other hand, to the cases in which reality itself is different, the cultures in contact being essentially incongruous.

A good exemplification for what has been stated above is Ioan Slavici' s story under discussion, i.e. *The Lucky Mill*. Fred Nădăban's choice of translating Slavici's most representative literary work is indeed admirable, but does his translation manage to fill the gap and overcome time and space boundaries between two fundamentally different communities? Is the translator able to accurately describe for the speakers living in another part of the world and belonging to a different civilization, particular objects and phenomena which they do not know because they developed in a different historical and geographical context ? We are surely not the position of giving a definite answer to these questions, but we may at least make an attempt in this respect.

The starting points of our discussion should be, in my opinion, the place occupied by Ioan Slavici in the Romanian 19th century literature and the features of Slavici's writings, as compared to those of the English 19th century writers.

Ioan Slavici stands in the Romanian literature as a representative of Transylvania, which, up to him had made but a meager contribution to the establishment of a modern Romanian literature of European significance. His finest achievements reflect, above all, the social, historical, ethnic and temperamental features of his native region, thus completing the cultural mosaic of the nation (Nădăban 1987: 5).

Slavici is one of the most representative figures of the Romanian literature who, together with other famous writers such as: Mihai Eminescu, Titu Maiorescu, Ion Creangă, Ion Luca Caragiale, Duiliu Zamfirescu, Barbu Ştefanescu Delavrancea, Alexandru Macedonski and George Coşbuc dominated the Romanian literary scene in the last decades of the 19th century. He detaches himself from the other Romanian writers through the moralizing character of his writings as well as through the realism of the characters and happenings.

Some of the features mentioned above as being representative for Slavici's writings are also traceable in the writings of the 19th century English representatives.

The English 19th century novel, just like Slavici's *The Lucky Mill, was essentially a social novel that reached in time and space the very dimensions of life and society, allowing for the writer's own speculations and reflections, for his polemical bias, for his didactic and moralizing attitudes* (Cartianu 1967: 4).

Another common point for the English 19th century novel and Slavici's story under discussion is the characters' view on the personal profit, which is, in both cases believed to bring the greatest happiness. Considering that their characters have an inappropriate way of perceiving life, authors try and, up to the end manage, in both literary spaces, to restore the moral equilibrium of their characters and stories.

The above mentioned common features of the Romanian and English 19th century novels surely facilitate Fred Nădăban's task. However, there is still one important issue, that of the characters' social status, which come to underline the differences normally existing between the two cultures under discussion, i.e. the English and the Romanian ones. If the characters of the

English 19th century novel belong to the classes of aristocracy and bourgeoisie, those of Slavici's writings belong to the peasantry. This situation highlights some of the translation difficulties that Fred Nădăban had to overcome in terms of the **cultural** and **historical parameters**. All this is due to the fact that the English, although familiar with the notion of peasantry, could not and cannot be aware of all the 19th century Romanian social realities. As a consequence, the difficulties that the translator had to overcome when rendering Slavici's *The Lucky Mill* from Romanian into English were mainly due to such factors as: *the lexical gaps in the TL, the different symbolic values of the objects, actions, etc in the S.L. and the existence of a number of specific, aesthetically motivated elements closely related to the rituals, archetypes or myths of the S.L. culture* (Kohn 1983: 82).

Being aware of his role in the cross-cultural relationships, the translator had thus to detect all these particular elements in Slavici' s story and try to find the most appropriate strategy to render them in the TT. Sometimes, as suggested by Levițchi (1993), when speaking about the category of ***realia***, translators may either preserve the original word and switch the code, providing then explanatory footnotes or try to give an equivalent in the TL, which can also be accompanied by some footnote explanations. For instance, in Fred Nădăban's translation of Ioan Slavici's *The Lucky Mill* a culture specific element such as ***opincile*** is rendered into English by ***opincas***, preserving the Romanian word to which the plural inflection is added and giving an explanatory footnote: *opincas - footwear formally characteristic of country folk in the Balkans, made of thick, folded leather, wrapping up the foot, attached to the leg by leather straps or strings* ([2]Slavici 1987: 87).

When it comes to such words as: *sămădăul* or *săptămâna luminată*, the translator opts for the other possible variant, giving their equivalents in the TL and then adding some further explanations (***steward*** *- in the Romanian text* ***sămădău****, from the Hungarian* ***szamado*** *– account- giver,* ***the enlightened week*** *- the week before Easter*).

However, the above mentioned strategies can be adopted only when translating prose, and even in this case, it is not always recommendable for translators to do so. In most cases, they will have to use an equivalent which might be unsatisfactory for some reason, but which suits the target language culture (TLC) better and which makes the message easier to understand for the reader of the TT. Either the ST refers to concrete, material aspects of the SLC, or to a number of elements related to the folk customs and traditions, this seems to be, both in prose and poetry translation, one of the most frequent means used for rendering culture - specific elements. For example, in the sentence *Pintea…ar fi fost oricând gata să deie cu ciomagul* rendered by *Pintea…would have been ready for a fight*, although the Romanian term ***ciomagul*** is not translated by an English equivalent, the idea expressed by the original is preserved and, thus, the translator's variant is acceptable, being the best equivalent for the target readers.

The list of examples which can be included here is of course much longer but, out of the numerous examples, the following are worth mentioning, as they highlight other differences existing between the Romanian and English language cultures: *cerdac → porch, şerpar → belt, petrecerea să fie mai cu haz → to make the party more amusing, privind din când în când cu ochii galeşi → glancing amourously, hârtiile → banknotes, ochii lui Ghiță se împăienjeniră → Ghita's eyes began to swim, huhurez → eagle owl, chiuiau →* yelling, and so on. The choices made by Fred Nădăban do not alter the intentions of the writer because they are made according to the principle of relevance for the reader. What is lost with the translation of Slavici's story from Romanian into English is the expressivity of the characters' language which, unfortunately, can hardly be achieved by the target language text (TLT).

All in all, it can be postulated that the cultural equation and the disparity between language cultures make the translators' task even more difficult. Their abilities must not be restricted only to linguistic spheres. Translators must also be aware of the culture - specific behaviour patterns in general and must seriously assume their *role of mediator between different cultures, each of which having its own visions of reality, ideologies and myths* (Hatim and Mason 1992: 236).

In the case of literary translations, when there is no chance of familiarizing the foreign reader with the characteristics of the SLC, the translator has to try to render the feeling, the attitude, or even the myth to be conveyed by another one, endowed with a similar power of suggestion. Thus, he has to turn translation into a process of making up for the losses, in an attempt of rendering not necessarily the spiritual background of a culture, but the intention of the original text, so that the translated version can have the same effect on the readers as the original has on the SL reader.

2.2. As far as the difficulties in terms of translating **historical aspects** is concerned, I believe that Gert Hofstede's model of differences among national cultures best illustrates the problems encountered by Fred

Nădăban in translating Ioan Slavici's *Moara cu noroc* (*The Lucky* Mill) into English. This model proves itself very useful, not only because it serves as an instrument of identifying cultural differences and of narrowing the gap separating nations, but also because it facilitates cross-cultural communication.

Considering four of the six dimensions of Gert Hofstede's model, distinction may be made between the following types of national cultures: ***small power distance*** (***SPD)*** vs. ***long power distance*** (***LPD)***, ***collectivist*** vs. ***individualist***, ***masculine*** vs. ***feminine*** and, ***high uncertainty avoidance*** (***HUA)*** vs. ***low uncertainty avoidance*** (***LUA***).

The first dimension to be taken into consideration i.e. ***power distance,*** points out the way societies differ from one another in their handling of inequality. In other words ***power distance*** refers to the extent to which the less powerful members of the society expect and accept that power is distributed unequally. According to this dimension societies are divided into two opposing classes, i.e. into ***SPD*** and ***LPD societies***, the former class including, in our case, the British society, and the latter the Romanian one.

The second dimension which differentiates ***collectivist societies*** from the ***individualist ones*** refers to how the members in a cultural community look upon the role of the individual seen either as opposed to, or as a part of a group. The fact should be pointed out that in ***collectivist societies*** the interest of the group prevails over the interest of the individual, whereas in ***individualist societies*** the ties between individuals are loose, people being expected, to look after themselves only and after their immediate family, without carrying too much for the others outside this group.

The third dimension which opposes ***masculine societies*** to ***feminine ones*** highlights the gap between sexes as peculiar to one culture or society. If in ***masculine societies*** the social gender roles are clearly distinct, the dominant values being the material progress and success, in ***feminine societies*** the social gender roles overlap, the dominant values being the preservation and the deep care for the others.

The fourth and last dimension selected from Gert Hofstede's model refers to the way people in a society look upon what is different and uncertain. In other words, the dimension of ***uncertainty avoidance*** points out the extent to which the members of a culture feel threatened by uncertain or unexpected situations.

What can be easily deduced from the above presented information is the fact that, although these dimensions narrow the gap separating nations and facilitate cross-cultural communication, they make the translators' task even more difficult.

In the case of a literary translation from Romanian into English, such as the one made by Fred Nădăban, the translator does not only have to cope with the difficulties arising from the translation of certain Romanian culture specific elements into English, but also with those arising from the differences existing between the two societies under discussion, i.e. the Romanian and the English ones. The dimensions characterizing the Romanian society are those which normally characterize all Romanic societies, i.e. LPD, collectivism, masculinity and LUA. Since England belongs to the family of Germanic countries, the dimensions characterizing its culture are SPD, individualism, masculinity and HUA.

As it may be easily noticed, the only common dimension representing both the Romanian society and the English one is that of **masculinity** which, in the case of Slavici's story translation, helps the TL reader better understand the feelings and actions of the characters and, why not, the whole story. The other three dimensions, which do not have a common point in the case of the Romanian and English cultures, surely make the TL reader consider some characters or situations to be unusual. That is why we might state that the difficulties in terms of the **historical parameter** arising in the translation of Ioan Slavici's ***The Lucky Mill*** do not affect the translator, but the TL readers, who, belonging to a different civilization, cannot completely understand the characteristics of the SLC.

To conclude, when literary texts describing specific cultural and historical aspects have to be translated in a LC significantly different, translators need not only solid knowledge of both the SL and TL, but also relevant cultural and historical information about the two LCs brought into contact. As a consequence, their role in the process of rendering such literary texts from one language into another is of great importance, translators being not only language operators, but also mediators between **cultures** and **histories**.

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Characteristics of the Language of Tourism. General Overview

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Abstract
Tourism, as a multifaceted phenomenon, a dynamic multifunctional process and one of the real ways of discovering the world, arouses an ever increasing interest of linguists, translators and translation studies theorists. Modern tourism is a type of lingua- and socio-cultural interaction. The language specific to the field of tourism possesses a multidimensional character and national identity. The paper aims at studying the characteristics of the language of tourism and at identifying the specific features of this specialized language.

Keywords: sociological perspectives, properties of the language of tourism, authentic, strangerhood, tautology

Language is a highly developed system of symbols used by humans to communicate. According to Sapir (1921) "Language is a purely human and non-instinctive method of communicating ideas, emotions and desires by means of voluntarily produced symbols."

In order to be easier to use this complicated system, linguists have classified the language according to various aspects such as aim of communication, domain, structure etc. Thus, there appeared English for Specific Purposes (ESP) which deals with the English language for specific disciplines e.g. English for Mathematics, English for Law, English for Tourism, English for Accounting etc. These “Englishes” need special treatment and attitude because they are “centered on the language appropriate to these activities in terms of grammar, lexis, register, study skills, discourse and genre” (Dudley-Evans 1988).

Dann (1996) argues that the language of tourism with its verbal and visual material can be considered a particular type of language such as “language of art”, “language of music” or “language of dance”. We may not properly understand all these languages, however, we are aware of

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some codes, rules, structures that belong to each of these categories and easily can recognize them.

> … tourism, in the act of promotion, […] has a discourse of its own. Seen in this light, the language of tourism is a great deal more than a metaphor. Via static and moving pictures, written texts and audio-visual offerings, the language of tourism attempts to persuade, lure, woo and seduce millions of human beings and, in doing so, convert them from potential into actual clients (Dann 1996).

Sociological perspectives of tourism discourse

It is therefore evident that the language of tourism has its own goal and discourse. Speaking about the main features of the language specific to the field of tourism, various theorists identify different characteristics.

Following Dann's (1996) theory about the sociological perspectives of the tourism discourse, four main perspectives must be mentioned: authenticity, strangerhood, play and conflict.

The ***authenticity perspective*** identified by Mac Cannel (1989) is based on tourists' search for authenticity (quoted in Dann 1996: 7–11), for a deeper involvement with culture and society in order to escape from real, everyday life. It means that tourists, before visiting a touristic destination, are captured by some famous sights that have become marks of a special destination. For example, before visiting London, the most famous sights like *Big Ben, Tower Bridge, Buckingham Palace*, etc., are presented to tourists via different media sources like the internet, tourist brochures, leaflets, TV programs in order to arose the interest for the authenticity of the touristic destination.

One sample of a tourist text taken from a tourist magazine evidently stirs up the interest for authenticity.

> Soroca fortress is a **national** monument, a **symbol** of the Moldovan people; this is an **old** fortification; its shape makes the fortress **unique** among examples of European architecture; the **only medieval** monument (Solei Turism 2001).

The ***strangerhood perspective*** originates in Cohen (1972). He argues that a tourist is seeking for traditions, customs and cultures different from his own. Since tourists look for both strangeness and familiarity, it is logically to distinguish between those who are looking for strangeness being in a foreign country and those who are seeking for familiarity in a foreign country (Cohen 1972 in Dann, 1996: 12).

The strangerhood perspective stands for tourists' desire to discover new places, new cultures and to gain new experiences (Dann, 1996). Every unusual picture, every unknown word in a touristic brochure arose the interest of a potential tourist, making him visiting that place in order to see it, to touch it, to smell it, to be there and feel it.

The picture below is an example of the strangerhood perspective presenting a strange tradition of African tribes in Thailand: the two women are wearing Brass Rings considered a sign of beauty.

Picture 1. *Strangerhood perspective*

The *play perspective* treats tourism as a game and provides tourists with special experiences (Dann, 1996). Usually, the destination itself does not represent any interest for tourists, however, the events organized on the very place attract the potential tourist. Moreover, the play perspective does not presuppose any contact of the visitors with the local culture, the performance itself is the thing that matters, as Rázusová opines in her article.

> **Bird Kingdom** is a world class attraction located a 5-minute walk from a **world wonder**, Niagara Falls. **Imagine** a journey in search of the **legendary Lost Kingdom**. Along the way encounter exotic birds, animals and reptiles. **An adventure** that is **fun** for all ages! […] Explore the **Night Jungle** and see strange creatures including owls,

> bats, reptiles and more. The little ones can search for t**reasures from the past** in our **Kids Archaeology Dig** (Niagara Falls Canada 2016).

The example given above is taken from a tourist website "Niagara Falls Canada" that invites tourists to explore the "Bird Kingdom" located near Niagara Falls. Thus, the destination itself does not represent high interest because the tourists are not invited to admire Niagara Falls, but the jungle around that is the same like any other jungles. However, the games and activities organized: "Night in Jungle", "Kids Archeology Dig" and "Search of the Legendary Lost Kingdom" capture the potential tourists' attention more than Niagara Falls itself.

The *conflict perspective* is developed by Said in his work "Orientalism" that was published for the first time in 1987 and examines the nature of the relationships between the East and the West. The author mentions that the East has been dominated by the superior West population (Said, 2003).

Nowadays, while visiting a Western country, tourists must be very attentive and accurate regarding their way of behaving with the locals. For instance, in Dubai, police started to distribute among tourists local decency guides in order to avoid conflicts and misunderstandings. The example of the Dubai Code of Conduct (2009) is given below.

> An official business or business casual **dress code shall be adopted by all visitors** of Dubai's official government buildings as well as business buildings and office towers […] In all other public places such as streets, shopping malls and restaurants, shorts and skirts **shall be of appropriate length.** Moreover, clothing **shall not indecently expose parts of the body**, be transparent, or display obscene or **offensive pictures and slogans**.

The present passage is clearly prescribing the dress code for people who are eager to visit Dubai, but, however do not want to be caught by the police.

To conclude, the four perspectives that were enumerated above are crucial ones and travel companies must be aware of these factors and try to avoid conflicts and unforeseen problems that their clients (tourists) might encounter. Moreover, these perspectives are of great importance for those who deal with translation of touristic material. In order to get a correct and appropriate translation, the translator must be aware of the factors that could influence the translation either positively or negatively. Thus, the sociological study of the language specific to the field of tourism demonstrates that tourism discourse is closely related to several political and cultural issues.

Properties of the language of tourism

The next aspect that needs special attention while analyzing the characteristics of the language of tourism are the properties of that language. According to Dann (1996), there are six main properties: *structure, function, lack of sender, monologue, euphoria* and *tautology*. These properties demonstrate that the language of tourism shares similar features with the other forms of communication.

- The first property is ***structure***. Many researchers have observed that the structure of tourism language is based on binary opposites both in text and pictures to demonstrate the many facets of a touristic destination (Dann, 1996: 45). According to Borra, the Spanish brochures he analyzed contain opposites like “ancient” versus “modern”, “you” versus “crowd” (Borra 1978, The semiology oí the language of tourism: (Research into Spanish tourism pamphlets.) in Dann, 1996).

Euphoria is a frequently used property in the language of tourism. The positive and glowing terms that describe the services and attractions of a special touristic destination persuade the reader to visit the advertised place, thus, transforming the reader into a potential tourist. For instance, here is a passage from a touristic website *Constance Hotels & Resorts “All suites and villas are* ***spaciously designed*** *and* ***stylishly decorated*** *with* ***breathtaking views*** *on either the* ***luxuriant garden*** *or partial* ***view of the Indian ocean****”.* [14]

The presence of the euphoric language in the passage above is evident, the author tries to persuade the potential tourist to visit that place and expressions such as “breathtaking views”, “stylishly decorated”, “spaciously designed”, “luxuriant garden” seduce the people to confirm the beauty of that paradise-like place by visiting it.

Function is the property of the language that is shared by all forms of communication, tourist discourse as well (Dann, 1996: 34). Jakobson identified six elements of an act of communication and consequently to each of these elements there was attached a function of communication act (Jakobson in Innis, 1986: 150). Thus, there are six functions of the language:

1) The emotive function which focuses on the addresser of the message (speaker or writer), his attitude is emphasized;
2) The referential function is oriented toward the context, the meaning of the message, thus, informing the addressee;
3) The conative function is focused on the addressee, tending to affect his/her attitude, feelings, way of thinking;
4) The poetic function is oriented toward the message itself and presupposes the usage of rhyme and other linguistic devices;
5) The phatic function is focused on the channel of communication and aims at establishing the communication between the addresser and addressee;

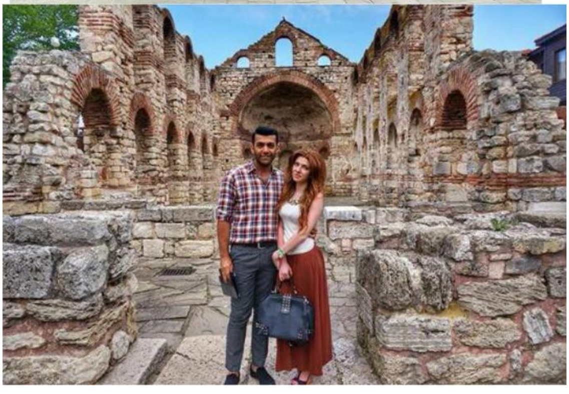
6) The metalingual function is oriented toward the code and the ability of the language to communicate something (Jakobson in Innis, 1986: 150).

Borra (1978) confirmed that all the six functions are applicable to the language of tourism and all the functions were found in the brochures he analyzed. Moreover, he mentioned the predominant functions such as the poetic and the emotive ones. Both of them tried to describe a particular destination in an euphoric way (Borra 1978 in Dann, 1996: 36-38).

Tautology is considered to be a unique property that belongs only to the language of tourism, thus, making it different from the other forms of communication. This property tends to dictate the tourists the places to visit. The tautological nature of touristic discourse consists in presenting different destinations in materials such as: leaflets, brochures, magazines, tourist guides, etc., thus, seducing the potential tourist to visit advertised destinations. Dann claims that tourists simply repeat the texts presented in brochures (Dann, 1996: 65).

Morgan & Pritchard confirm Dann's idea that tourists do not choose the places to visit by themselves they simply copy the pictures from the touristic material they have seen (Morgan & Pritchard 1998:10 in Dann 1996:66). To give an illustration of the ideas presented above, let us see the following pictures:

Picture 2. *Tautology- Image*



Picture 3. *Tautology- Photo*

Picture number two is taken from a touristic brochure placed on www.perfecttour.com, the advertized place being Old Town, Nessebar, Bulgaria. Picture number three is the same place, but it is a photo taken by simple tourists who tried to reproduce the picture from the brochure, thus, confirming the tautological nature of tourism promotional materials.

Monologue is the predominant way of presenting information in tourist brochures., communication being the easiest way to convince and persuade the potential tourist to visit a certain destination.

Lack of sender is one of the most evident features of the language specific to the field of tourism. Dann (1996) states that the reader usually does not know the author of the tourist text (leaflet, brochure, etc.). In some cases, it can cause uncertainty to the reader because no one can confirm the validity of the information (Dann, 1996: 62-63). It is possible that the lack of sender may not affect directly the image of the touristic destination described in a particular brochure, but the presence of the author's name on it can provide more confidence in the agency or company that is distributing such a material.

Conclusion

An overview of the characteristics of the language of tourism presented in the given article tends to demonstrate that the language of tourism needs to be treated as a separate form of communication. The sociological perspectives of tourism promotional materials such as authenticity, play and strangerhood can provoke a conflict and in order to avoid it, it is necessary that the authors/ translators of tourism discourse should be aware of these crucial features and take them into consideration while writing/ translating touristic texts.

All thinks considered, it is reasonable to mention that the features of tourism discourse can influence the promotion of a touristic destination. More over the correct and reasonable usage of all these features can provide a touristic company with a great number of tourists.

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List of pictures

Picture 1. Strangerhood perspective; Tourism- Maloomaat (2016) *Top Strange & Weird Culture in our Planet* [online] available from <http://www.maloomaat.com/weird-cultures-planet.html/> [2 July 2016].

Picture 2. Tautology – Image; Perfect Tour (2016) *The Old Town of Sozopol* [online] available from <http://www.perfect-tour.com/offers/combination-nessebar-the-old-town-of-sozopool>[2 July 2016].

Picture 3. Tautology- Photo.

Translation Procedures of Field-Specific Terms in the Literary Discourse

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Abstract

As it is known, terminological units designate entities and processes within a specific field of discourse. When used in specialized discourse, these units activate sectors of the specialized domain in question, highlighting configurations of concepts within the specialized field. (Faber, 2012). A translator must be aware of the types of conceptual entities that the text is referring to, the events that they are participating in, and how they are interrelated.

An interesting case that we propose for discussion is that of field-specific terms populating the literary discourse. The research question we address is "How does a Romanian literary translator deal with terminology that encodes expert knowledge in a specialized domain?" A secondary, but not less significant question is "What meanings can arise across discursive fields when they are triggered by chunks of memories or by one's conventionalized knowledge in a field of work?"

The data of this study is selected texts taken from the novel Saturday by Ian Mc Ewan published in 2005 and from its 2006 Romanian version, Sâmbătă, translated by Dan Croitoru.

In the literary text, the main character, Henry Perowne, a neurosurgeon, uses a language which contains field-specific terms from his medical domain, but also terms from the fields of his hobbies: sports (squash) and music.

The methodology consists in extracting the Source Language terms specific to the discursive fields mentioned above, i.e. neurosurgery, squash and music, to compare them with their counterparts in the Target Language and to see which the preferred translation procedures are for each group.

Keywords: field of discourse, terminological unit, translation procedure

Introduction

1. Theoretical framework

As one of the central concepts of this paper is **field of discourse,** the theoretical framework used for our analysis has been drawn from systemic functional linguistics. In the systemic-functional model of language

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(developped by Michael Halliday in the 1960s) there is a close interrelation between the writer's linguistic choices, the aims of the communication and the sociocultural framework.

Halliday's model was used by translation scholars who, working in the framework of translation theory and translation studies have appropriated specific

Systemic Functional Linguistic (SFL) notions in formulating their own views on translation. The first translation theorist to base a linguistic model on aspects of Halliday's early work is J.C. Catford (1965). Later, the systemic-functional model of language was used for translation purposes by H. Vermeer (1989), C. Nord (1997), partially by J. House (2001). Two other translation scholars that drew heavily on Systemic Functional Linguistics are B. Hatim and I. Mason (1990). According to Hans Vermeer who, in the 1970s introduced the word *skopos* in translation theory to refer to the purpose of a translation and the action of translating, a Target Text (TT) must be fit for purpose, i.e. it must be functionally adequate.

For Christiane Nord the relationship between Source Text and Target Text has to be characterized by functionality plus loyalty. In her 1997 book, *Translating as a Purposeful Activity*, Christiane Nord emphasizes the role of ST analysis and the functional hierarchy of translation problems. She distinguishes two main classes of factors that have to be considered when analyzing the Source Text: extralinguistic and intralinguistic.

One of the extralinguistic factors, **context of situation**, involves the immediate environment in which a text is actually functioning. (cf. Halliday, 1985). Its three dimensions, **field**, **tenor** and **mode** affect our language choices because they are linked to the three main functions of language: ideational, interpersonal and textual. A translator has to work, simultaneously, at all three kinds of meaning**:** **ideational** (the result of language being used to represent experience), **interpersonal** (the result of language being used for human interaction) and **textual** (the result of the need for a text to be a coherent and cohesive whole).

Context of situation is strictly linked to an intralinguistic factor: that of **registe**r, which is of special relevance in the analysis of a ST. R**egister** is a use-related variety of language that has to do with the occupation of the speaker (a variety of language typical of an occupational field). We use the term register in its SFL sense and consider that it links the variables of the context of situation, i.e. field, tenor and mode, to our language choices**.** Registers impose constraints at lexical and syntactic level. The identity of a given register is determined by the collocation of two or more lexical items, not by the occurence of isolated items (cf. Trosborg, 1997: 6). Registers are divided into genres (one register may be realized through various *genres*):

As the focus of this study is on field-specific terms in one of Ian Mac Ewan's works, and the way they were translated in the Romanian version, next we will discuss the decisions made by the translator about what terminology to use and how a writer's context is brought closer to the target language reader. The theoretical framework for translation procedures is drawn from Newmark (1988, Vinay and Darbelnet (1958/1995) and Delisle (1993/2013).

2. Data used

The data used for our analysis is based on twenty five selected texts from Ian Mc Ewan's novel, *Saturday* published in 2005 by Vintage, London and their corresponding Romanian translations realized by Dan Croitoru in 2006, in Ian Mc Ewan's Romanian version, *Sâmbătă* published by Polirom, Iaşi.

3. On Ian Mc Ewan and his novels in Romania

One of the most significant British writers since the 1970s, who stands alongside Martin Amis and Kazuo Ishiguro came to prominence in the Thatcher years. His work is characterized by a combination of innovation and continuity as it reflects features of postmodernism, modernism and the traditional (realist) novel. His novels have been made known to the Romanian readers through the impressive work of translators such as Dan Croitoru, Irina Horea, Virgil Stanciu, Dana Crăciun, Cornelia Bucur and Ana Maria Lişman. Here are his novels and their Romanian versions, most of them achieved after 2000: *The Cement Garden* 1978 *Grădina de ciment,* 2002; 2009 transl. Dan Croitoru; *The Comfort of Strangers* 1981 *Mângâieri străine,* 2004; 2014 transl. Dan Croitoru; *The Child in Time* 1987 *Copilul furat,* 2005 transl. Irina Horea; *The Innocent* 1990 *Inocentul,* 2004 transl. Virgil Stanciu; *Black Dogs* 1992 *Câinii negri,* 1999; 2006 transl. Virgil Stanciu; *The Daydreamer* 1994 (children's novel) *Visătorul,* 2013 Transl. and notes Dana Craciun; *Enduring Love* 1997 *Durabila iubire,* 2000; 2005 transl. Cornelia Bucur; *Amsterdam* 1998 *Amsterdam,* 2001; 2009 transl. afterword and notes by Virgil Stanciu; *Atonement* 2001 *Ispăşire,* 2003; 2008, 2014 transl. and notes by Virgil Stanciu; *On Chesil Beach* 2007 *Pe plaja Chesil,* 2007 transl. and notes by Ana-Maria Lişman*; Solar* 2010 *Solar ,* 2011 transl. and notes by Ana-Maria Lişman; *Sweet Tooth* 2012 *Operațiunea Sweet Tooth,* 2014 transl. by Dan Croitoru; *The Children Act* 2014 *Legea Copiilor,* 2015 transl. by Dan Croitoru.

4. *Saturday*: data analysis and findings

Linking with modernist texts such as Kafka's *The Metamorphosis*, Joyce's *Ulysses*, Woolf's *Mrs Dalloway* and Bellow's *Herzog,* the novel *Saturday* by Ian Mc Ewan is set in London in the course of a single day - Saturday, February 15th, 2003. That was the day of massive public protests against the planned invasion of Iraq, triggered by the 9/11 events.

4.1. Terms from medicine: neurosurgery

Saturday focuses on Henry Perowne, a neurosurgeon, who, looking back at the week that is about to close, recalls the cases he had at the hospital. The reader is thus introduced in the operating theatre by means of the specialized language of neurosurgery:

> **(1)** Sally closed that one up while Perowne went next door to carry out **a multi-level lumbar laminectomy** on an obese 44-year-old man, a gardener who worked in Hyde Park.(p.8)

> **(2)** For an old friend, a specialist in **Ear, Nose and Throat,** Perowne opened up **an acoustic** in a seventeen-year-old boy- it's odd how these **ENT people** shy away from making their own difficult routes in. Perowne made a large, **rectangular bone flap** behind the ear, which took well over an hour, irritating Jay Strauss who was wanting to get on with the firm's own list. (p.8)

The car accident Henry makes during the day places him against Baxter, a thug from the streets who suffers from athetosis, i.e. involuntary uncontrolled movements. The pressures of the past week do not release Henry from his professional habits, from the intellectual game of diagnosis in his encounters with the felon. When Baxter, together with a henchman assaults the surgeon and his family in their home, he finds himself thinking of a new medical procedure that could be used with patients with the same condition as Baxter's:

> (3) The idea was **to graft stereotactically** onto regions of **the caudate** and **putamen** a cocktail of **foetal stem cells** from three different sources and minced-up nerve tissue from the patient. (p. 211)

Mc Ewan skillfully transgresses the boundaries of discursive fields and renders the main character's thoughts by intertwining literature and medicine through polysemy:

> (4) **a.** But how can the line **scan** with "bravely"? … For Henry, the word 'scan' triggers an unwanted memory … the purchase of a more powerful MRI scanner. … Of scanning in poetry he's in no position to say that "willfully" is an improvement on "bravely". (p.201)

As we believe that the literary translator can contribute to the correct appropriation of field-specific terms in the Target Language in what follows we will discuss the translation procedures used by Dan Croitoru in his Romanian version of Ian Mac Ewan's novel, *Saturday.*

Translation procedures of neurosurgical terms in *Saturday*

Through-translation/loan translation/calque, defined by Shuttleworth (1997: 18) as „the process whereby the individual elements of an SL item are translated literally to produce a TL equivalent" occurs in the following collocations:

- *basal cell carcinoma = carcinom al celulelor bazale*
- *pylocitic astrocitoma = astrocitom pilocitar*
- *periostal elevator = elevator periostal*
- *vestibular schwanoma = schwanom vestibular*
- *multilevel lumbar laminectomy = laminectomie lombară multinivel*
- *skull lacerations = lacerații craniene*
- *subgaleal drain = drenă subgalealā*
- *superior sagital sinus = sinusul sagital superior*

The next procedure identified is **naturalization,** described by Newmark (1988: 82) as „the transference and adaptation of the SL word to the normal pronounciation and normal morphology of the TL". Here are illustrations found in the analysed novel:

- *aneurysm = anevrism*
- *cochlea = cohlee*
- *craniotomy = craniotomie*
- *meningioma = meningiom*
- *thalamus = talamus*
- *athestosis = atetoză*
- *chorea = coree*

As in the Source Text there are cases in which the implicit is almost unlikely to be understood by the Target Reader, the translator decides to use **explicitation** for the next terms:

- *acoustic = nerv acustic*
- *craniotomy for a meningioma = craniotomie pentru extirparea meningiomului*
- *T3 = vertebra a treia toracală*
- *dura = dura mater*
- *saline = soluție salină*
- *head injury unit* = centru pentru tratarea leziunilor cerebrale

The last noun phrase, *head injury unit*, should actually have been translated as "centru pentru tratarea traumatismelor craniene".

Transposition, the process of replacing one word class with another without changing the meaning of the message (Vinay and Darbelnet 1958/1995:36) corresponds to what Catford (1965/2000), in *A Linguistic Theory of Translation,* calls **shift** and involves a change in the grammar from SL to TL as in

- *to graft stereotactically = a grefa cu ajutorul stereotaxiei*
- *regions of the caudate = regiunea nucleului caudat).*

The simplest type of translation procedure, **transference/borrowing** is the process of transferring a SL word to a TL text, without it being modified in any way. Newmark (1988) relates this translation procedure to what he calls "cultural categories". While in literary texts it offers local colour and atmosphere, in specialist texts it enables the readers to identify the referent - particularly a name or a concept - without difficulty. However, Newmark remarks, though it is brief and concise it may, sometimes, block comprehention. An illustration of borrowing is the term *flap* in example (1).

Synonymy involves the use of a near TL equivalent to an SL word in a context, where a precise equivalent may or may not exist. This procedure is used when there is no clear one-to-one equivalent, when literal translation is not possible, as in the following examples:

- *free bone flap = craniotomie*
- *pituitary gland = hipofiza*
- *ENT = otorinolaringologie*
- *MRI scanner = tomograf/ RMI*
- *foetal = neuronal*

4.2. Terms from sports: squash

The presence of squash terms in the novel *Saturday* is occasioned by the main character's hobby for sports. From the first chapter we learn that "Perowne has always had physical ambitions and he's reluctant to let them go."(p. 20) and that "most weeks he still runs in Regent's Park... to Primrose Hill and back."(p. 21). His hobby for squash is mentioned on the same page:

> 5a. And he still beats some of the younger medics at squash, centring his **long reach** on **the T** at the centre of the court, from where he flaunts **the lob shots** which are his special pride. Almost half the time he beats the consultant anesthetist in their Saturday games. (p. 21)
>
> 5b. Şi încă îi mai bate pe unii dintre doctorii mai tineri la squash, când, bazându-se pe **alonja** lui superioară, se plasează **în zona T**, în centrul terenului, de unde îşi etalează **loburile** de care e foarte mândru. Câştigă cam una din două partide când joacă cu anestezistul lui, sâmbăta. (p. 32)

After Henry manages to get rid of Baxter in the confrontation and follows his schedule of the day, he meets his American colleague, Jay Strauss, a consultant anesthetist, with whom he will have a game of squash:

> 6a. The third ball he mishits, slapping it loudly into **the tin.** (p. 102)
> 6b. Ratează a treia minge, trimițând-o puternic în **tin.** (p. 134)

Translation procedures of squash terms in *Saturday*

A close look at example (6) reveals that terms such as **tin** in the ST are transferred to the TT. That transference or **borrowing** is the preferred technique for the translation of squash terms is evidenced below, by further examples:

> 7a. He serves a soft **bodyline**, angled straight into Perowne's right shoulder.(p.103)
> 7b. Serveşte un **bodyline** uşor, fix in umărul drept a lui Perowne. (p. 135)
>
> 8a.[Perowne]... clinched by **a volley drop** (p.104)
> 8b. [Perowne]... prins pe picior greşit de un **volley drop** (p.136)
>
> 9a. Perowne amazes himself with a perfect dying length **drive** (p. 104)
> 9b. Perowne se surprinde cu un **drive** perfect în lungul terenului (p. 136)

Besides transference, another technique that is used when the TL has no generally used equivalent is **naturalization** (already defined in section 3.1), as can be seen in 5b (*loburile*) 10b (*let-ul*), 11b (*lobează*) and 12b (*voleuri*):

(10) a. Despite the apology, the disputed **let** hangs between them (p.109
(10) b. În ciuda scuzelor, **let-ul** acela îi sâcâie rău. (p.142)

(11) a. He [Perowne] goes on **lobbing**
(11) b. He [Perowne] **lobează** continuu (p.143)

(12) a. Strauss is still performing his rapid fire **volleys** (p.102)
(12) b. Jay trage rafale de **voleuri** (p.133)

Sometimes the translator reduces the number of elements from the Source Language Text. This procedure, called **reduction**, should respect the principle of relevance, i.e. the translator ought to make sure that no crucial information is omitted in the translation. Instances of reduction combined with transference are provided below:

(13) a. Perowne ... is expecting an **overwarm smash** (p.103)
(13) b.Perowne se aşteaptă la un **smash** (p.135)

(14) a. Even as he thinks this, he makes a careless **cross-court shot** which Strauss pounces on, and, with a neat **slice,** drops into the corner (p. 104)

(15) b. Nici nu apucă să-şi termine gândul că execută un **cross** neglijent asupra căruia Strauss se aruncă şi, cu un **slice** elegant, trimite mingea în colț (p. 136)

A much debated technique in translation theory and practice is **addition through glosses,** used when the borrowed terms are not transparent enough. This seems to be the case of three squash terms that Dan Croitoru explains in footnotes in chapter 1 and 3:

- *tin* = porțiune de la baza peretelui frontal construită dintr-un material diferit, astfel încât, în momentul în care mingea atinge această porțiune, să se audă un sunet distinct (p. 34)
- *bodyline* = minge trimisă spre corpul adversarului (p. 34)
- *zona T* = zonă aflată la intersecția liniei centrale cu cea mediană. Este considerată zona ideală de aşteptare a mingii (p. 32).

Occurring as a necessity in the transfer from one language and culture into another, the technique of **synonymy** is also present in the Romanian version of *Saturday*, as can be noticed in examples 5 (*long reach* = *alonjă*) and 15 (*service box = pătrat/pătrat de serviciu*):

> (15) a. He takes up his position in the right hand **service box** (p. 103) (15)
> b. Îşi ocupă poziția în **pătratul** din dreapta. (p. 135)

The procedure of **transposition** is one of the four types of the oblique translation strategy (Vinay and Darbelnet, 1958/1995) as it does not involve a direct transfer between parallel SL and TL categories. The example spotted in Dan Croitoru's version is the transposition of a noun phrase into a verb phrase:

> (16) a. Strauss is only five foot eight, with no great reach and **a brilliant vollleyer** (p. 108)
>
> (16) b. Strauss e înalt de doar 1,73, n-are alonja prea mare şi nici **nu trage voleuri strălucite.** (p. 141)

Paraphrasing, the result of amplifying a TT by replacing a word from the ST with a group of words or phrasal expression that has the equivalent sense (Delisle, 1993) can be found in the translation of the term *rally*:

> (17) they have had this kind of **rally** before (p.109) = au mai avut asemenea **schimburi** rapide **de mingi** (p.143)
>
> (18) It's possible in a long **rally** to become a virtually unconscious person (p.109) = într-un **schimb de mingi** prea lung, poți să devii o ființă realmente inconştientă (p.143)

These last examples, if contrasted with the fragment below, taken from one Romanian squash website (http://squashbrasov.ro/de-ce-squash/reguli-joc) are meant to re-emphasize the significant role a literary translator has in the correct appropriation of words by the TL reader:

> (19). **Receptor-**ul, la câştigarea unui **raliu,** marchează un punct şi devine **server**, având la alegere terenul din care doreşte să servească. …Un **raliu** constă dintr-un serviciu şi un număr de retur-uri bune. Un jucător câştigă un **raliu** în cazul în care adversarul nu reuşeşte să facă un serviciu bun…

4.3 Terms from Music

Besides the medical and squash jargons, Ian Mc Ewan's novel also discloses instances of the jargon of music. While driving through the streets of London, Henry Perowne also listens to great music, enjoying the city from inside his car, "where the air is filtered and hi-fi music confers pathos on the humble details – a Schubert trio is dignifying the narrow street he's slipping down now."

Perowne's inner portrayal is completed by his connoisseur's appreciation of music rendered in the description of his thoughts while listening to Theo's, his son's playing the guitar in an old music hall theatre in Central London:

> (20) a. Theo's guitar starts out alone with a languorous **two-bar turnaround**, a simple descending line from the fifth **fret**, tumbling into a **thick chord** which oozes into a second and remains hanging there, an unresolved fading **seventh**; then, with a **sharp kick and roll** on **the tom**, and five stealthy, rising notes from **the bass**, the **blues** begins. It's a **downbeat** „Stormy Momday" kind of song, but **the chords are dense** and owe more to jazz. (p. 170)
>
> (20) b. Chitara lui Theo dă tonul cu o **semicadență** languroasă **de două măsuri** , o coborâre simplă de la al cincilea **fret**, rotogolindu-se apoi într-un **acord dens** care se prelinge într-un al doilea şi rămâne suspendat acolo, o **septimă** nerezolvată; . apoi, cu un **kick and roll** pe **toba tom-tom** şi cinci note în crescendo şoptite de **chitara bass**, **bluesul** începe. E o **piesă downbeat**, asemănator cu „Stormy Monday", dar **acordurile sunt mai bogate** şi mai apropiate de jazz. (p. 216)

These auditory images conveyed through terms specific to the field of music sometimes combine with visual images, suggesting the whole atmosphere of the place - the auditorium, in this case:

> (21) a. The stage light is shifting to white. Theo, motionless in his usual trance, **goes three times round the twelve bars.** It's a smooth, rounded tone, plenty of feedback to mould the notes into their wailing lament, with a little **sting** in the attack **on the shorter runs.** The piano and **rhythm guitar** lay down their **thick jazzy chords. (**p.170)
>
> (21) b. Lumina de pe scenă devine albă.Theo, nemişcat în transa lui, **revine de trei ori asupra celor douăsprezece măsuri.** E un ton lin, rotund, plin de feedbackuri menite să imprime notelor acel lamento, cu o uşoară **acutizare la ruladele mai scurte.** Pianul şi **chitara bass** lansează **acorduri dense.** (p. 216)

Translation procedures of music terms in *Saturday*

The Romanian excerpts in examples 20b and 21b evince **borrowing** combined with **addition** or **reduction** as frequent translation procedures:
Borrowing + Addition:

- *the tom= toba tom-tom*
- *the bass = chitara bas*
- *a downbeat = o piesă downbeat*
- *a twelve bar blues/round = blues pe formula celor douăsprezece măsuri*

Borrowing + Reduction:

- *thick jazzy chords = acorduri dense*
- *a sharp kick and roll = un kick and roll*
- *the attack on the shorter runs = la ruladele mai scurte*

The last significant translation procedure we have identified is s**ynonymy:**

- *rhythm quitar = chitară bas/armonică/ritmică*
- *lick = frază muzicală*
- *turnaround = semicadență*

Conclusions

The hybridity of the literary and the non-literary was used by the novelist in order to confer plausibility to action and convincingly portray the main character, a highly cultured, educated person, with exquisite tastes and highly specialized knowledge.
The intertwining of various registers, the transition from non-technical to technical language in Perowne's subconscious seques is masterfully handled in both the ST and the TT (e.g. the use of the polysemantic terms ***scan, score,*** etc.) The most frequent translation procedures coming out of our analysis are the following:

- for neurosurgical terms: through-translation, naturalization, addition, synonymy.
- for squash terms: borrowing (sometimes accompanied by glossing), naturalization, reduction and synonymy.
- for music terms: borrowing (combined with addition and reduction), synonymy and naturalization.

The high frequency of borrowing, through-translation and naturalization used as procedures in the Romanian Target Texts evidences the influence of English as a worldwide lingua franca on translation processes.
Investigating how the translation of terms in the discursive fields analysed is achieved, we observed that some sites on the internet provide hardly intelligible equivalents in Romanian. This is why we believe that the

literary translator undoubtedly contributes to the correct appropriation of field-specific terms in the TL.

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Identifying the Censorable: A Translation-Oriented Text Analysis of W.S. Maugham's *The Painted Veil*

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Abstract

The present paper deals with elements that, according to communist criteria, made the text susceptible to censorship. As a matter of fact, it is a simulation of the analysis that should generally precede the translation process. This translation-oriented type of analysis is of avail for identifying the source text structures that might have caused the banning of the pre-communist translation and triggeredthe publication of a target text conforming to communist norms.

Keywords*:* censorship, translation-oriented analysis, communist norms

The Painted Veil was published as a book in 1925 after being serialised in Hearst's International Magazine (New York) and *Nash'sMagazine* (London),but two libel actions, by a family and the colonial secretary in Hong Kong, followed the publication because of the resemblance between the fictional elements and the reality in the colony. This brought about changes in the name of the main character from Lane to Fane and the name of the colony Hong Kong became Ching Yen (Curtis 1987: 160). While admitting the connection between his characters and reality – the fact that they were inspired by persons he had long known in different situations (Maugham 1934: X) – the writer emphasizes that priority was given to events.

Thus, in the preface of the Heinemann edition (kept in all versions), the author revealed the intricacies of having used certain names, but he also admitted that he had been inspired by events (witnessed during his voyage to China) not by characters as in the case of other novels. Characters were subsequently chosen to fit the story (Maugham 1934: XI).

In fact, as regards the function of the text, critics agree on the fact that it is a *story*:

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> His style is sharp, quick, subdued, casual. It never heaps his story with efflorescences: it is neither rank nor cultivated. It tells a story. (New York Times unsigned review in Curtis and Whitehead 1987: 165)
> [I]n *The Painted Veil* he reveals himself again as expert craftsman, knowing what many novelists never learn—the simple art of telling a story (New York Times unsigned review cited in Curtis and Whitehead eds. 1987: 160-161).

Furthermore, in some reviews, critics also identify the potential type of reader of a book that seems to continue the series of "studies of sexual frailty" by counting on audience's interest in the subject

> perhaps, not addressing himself to adult intelligences, but rather to those for whom a story of illicit love and salutary disillusionment may still possess some freshness and piquancy (unsigned review in Times literally supplement cited in Curtis and Whitehead 1987: 167).

Indeed, *The Painted Veil* is the story of a young woman (Kitty Garstin) who, pushed by a mother interested only in social position, married a man without loving him because she was getting too old to find a better man. As a result, she committed adultery with a charming but too self-confident and coward man. By the time she acknowledged the effects of her mistake she had become a widow and went on a spiritual quest in trying to understand the essence of life.

However, the novel about a woman in search of *the truth*, who learns about what really matters in life is (even if on a second level) also a novel about imperialism, colonialism and the social, political and religious aspects in the Crown Colony (Hong-Kong). Even though, as already mentioned, in the early English versions the name of the colony was changed in Ching-Yen because of the colony government's objection, the English people's life, society and status both in the colonies and in England (in contrast to the colonised peoples) are the main scenes depicted in the novel following Maugham's visit to Hong-Kong in 1920 (Rogal 1997: 94).

It can be observed that, as regards the subject matter, the type of improprieties that might be identified refer to "illicit love" (adultery), Maugham's favourite theme (Curtis and Whitehead 1987: 5). This seems a recurrent subject in Maugham's literature, a fact that might make him a controversial writer in contexts where this subject is not accepted. Therefore, the text could not *evade* censorship. For instance, thenovel was banned by the Irish Board of Censors under the Censorship Acts of 1929/1946 on obscenity grounds (Green and Karolides 2005: 296).

Nonetheless, as regards communist criteria for censoring, the degree to which eroticism is used in this novel does not make it particularly controversial in a communist context.

Nonetheless, the theme of adultery (that critics reckoned to be a recurrent subject tin this author's writings)is dealt with in the present study by including words and structures referring to it in another category of controversial elements, that of social issues or, if the precise censorship criteria, listed in previously published articles (seePâcleanu in *Cultural Intertext,*vol. 1-2, 2014, pp. 296-307) are to be recalled, controversial elements referring to *unhealthy love*.

Apart from this controversial element, many critics focus on other elements in the story (for instance the setting and some historic issues) and, as previously mentioned, they seem to criticize the fact that the novel functions as a story of the British people's life in the colony (and the religious or political positions they were employed in), not of the Chinese life and culture (Rogal 1997: 22). Though emphasis is laid on the English elements, the Oriental 'world' is also presented in this fictional work. The setting changes when Kitty marries Walter Fane and they move to China. Once the adultery is committed and the cheated man finds out, Kitty is literally forced to move from Ching Yen to another place in China (Mei Tan Fu), where her husband, a bacteriologist, is supposed to treat people suffering from cholera. Therefore, reference is made to elements that have always been part of life / reality in both the colonised and colonising cultures: politics and corruption, religion and more or less controversial human relationships with social implications. These are significant as regards both the frames to which they belong and the scenes evoked through these (see Fillmore's theory as expounded by Snell-Hornby in Snell-Hornby 2006: 108-110).

For instance, politics is pointed at several times, in particular when referring to colonialism. However, as will be noticed, there are also instances of words/structures referring to the English political system and its faults. Religion and mysticism intertwine with philosophy in characters' thoughts and utterances as well as in the descriptions of the settings and religion in the colonies.

As will be seen, social implications of the British people's vices and weaknesses (especially those in the colonies) seem to be the main means for pointing at the degeneration of the British character (1997: 207). In this sense, the adulterous relationship between the protagonist Kitty and the married man Charlie Townsend can be considered the main element.

As far as the three major categories of controversial elements are concerned, lexis is a very important level at which the novel proves to be replete with terms referring to politics, religion and social issues.

The terms related to **politics** could be included in various lexical categories and occur mainly in the first chapters (1-28), in which the setting is England or the Colony. Once the setting switches to the city where victims of the cholera epidemic were to be attended by Kitty's husband (Mei-Tan-Fu), the structures referring to politics (mostly colonialism) appear only in characters' conversations or memories (28-80).

The vocabulary is simple, but there is a high density of nouns referring to political or administrative positions or settings in England and the colonies. These are concrete nouns, belonging to the referential class of entities, such as ("Assistant Colonial) Secretary", (Colonial) "Governor", (Your/His) "Excellency", (King's) "Counsel" or "K.C.", "K.C.I.E."[1], (Colonial) "Office", "Governor", "Custom's man", "C.M.G"[2], "Government", "Colony", "colonies", "politicians", "Government House" etc.

Some of these nouns occur in the form of acronyms, usually when used for the second or the third time in the text. Nevertheless, the occasional use of acronyms like KC.I.E. or C.M.G., very common and, possibly, well known by an audience of Maugham's times, might be considered a tendency to keep the text simple. This is done by avoiding such complex post-modifiers like possessive structures introduced by "of", made of complemental noun groups or structures that refer to the relation of a group and its constituents (see K.C.I.E. and C.M.G. above).

It is obvious that the capitalised words refer to particular positions or jobs that become important due to their having been established by the British Empire. Also, the word "colony" is often capitalised when referring to Hong-Kong. Many terms are heads of noun phrases pre-modified by other nouns (King's Counsel) or adjectives (Colonial Governor, Colonial Secretary) or post-modified by prepositional phrases. Some of the nouns modified by the adjective "colonial" acquire a meaning related to England

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[1] The title is Knight Commander of the Order of the Indian Empire (http://www.acronymfinder.com/KCIE.html), a British order of chivalry founded by Queen Victoria in the 19th century.

[2] Companion of the Order of St Michael and St George is another order that, though first awarded to those from Malta and the Ionian Islands, was expanded to other colonies (http://www.britishempire.co.uk/article/cmg.htm).

and its politics abroad by means of this pre-modification (see also "Colonial Office"). Similarly, in the case of the structure "Customs man", the noun referring to an administrative position is the modifier, not the head of the noun phrase. Another term that indirectly refers to this aspect is the word "Excellency", also used as an acronym "H.E." (his Excellency), a common form of address (preceded by the possessive adjectives "his" or "your" depending on the *context of utterance*) for high officials (in this case the Governor of the colony). It is a noun that has this value and becomes capitalised for its feature of being addressed to a dignitary in the same cultural system. It would be interesting to make assumptions on the problems related to the lexical choices (along with the syntactic relations between lexical items of this type) a translator should make according to the type of translation aimed at and in order to keep with the communist criteria. For example, keeping acronyms such as K.C. or K.C.I.E. in translation, instead of providing the complete form and / or a translation of the structures, might be seen as a strategy specific to documentary translation. The communicative function of the text changes and the text that had a rather appellative[3] function for the readers of Maugham's time, has an informative (probably unconsciously achieved) function for target readers in the 21st century, hence it becomes an illustration of the society and the political system in the colonies and England at that time.

However, if done exclusively for avoiding terminology referring to monarchy, this could result in an improper informative effect because of a confusion-causing combination of Romanian and English in translation. Therefore, if the structure is not explained by means of appositional constructions or footnotes, the informative function is not properly achieved. The high number of nouns (noun-phrases) referring to these elements could be a challenge because the excessive use of this strategy in order to conceal the meaning of some terms might result in what we can call over-foreignization since not all target readers who access the translation are familiar with terminology belonging to the semantic field of English imperialism / monarchy. Most of these items (and other terms not mentioned or analysed for reasons of space) belong to the universal semantic fields of entities (animate or inanimate).

Nevertheless, there are also other important referential classes (according to Nida) containing politics-related terms – the characteristics

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[3] See Buhler's three basic functions of language employed by Nord in a translation-oriented model of text analysis (Nord 1997: 38).

(adjectives) and the activities/events (verbs). As a matter of fact, besides the capitalised adjective "Colonial", other adjectives should be considered at the syntactic level, due to the relations between them and other words in whose vicinity they occur (syntagmatic relationships). These relationships create the possibly *controversial* contexts, whereas out of these contexts the terms lack these nuances. The following sentences are a few syntactic structures of this kind: "'There's no reason why I shouldn't be a Governor one of these days, and it's a damned soft job to be a Colonial Governor'" (Maugham 1934: 85); "She was obsequious to the judges and their ladies. She made much of promising politicians" (Maugham 1934: 16); "'Of course he'll get on. He knows all the official ropes…'" (1934: 113) etc.

In the first sentence, all revolves around the structure "Colonial Governor". The to-infinitive clause that contains this structure determines the possibly controversial meaning of "soft job" as a characteristic of the political function of Colonial Governor because the infinitive clause has the role of subject of the main clause. A more common form of this syntactic construction would be "being a Colonial Governor is a damned soft job". Therefore, the utterer, Charlie Townsend, whose superficiality becomes obvious in this case and in many contexts of utterance, expresses his opinion about the job he aims at by laying emphasis on this characteristic, hence the structure in which "soft job" precedes "Colonial Governor". This might suggest different cultural and political aspects inasmuch as the contextual meaning of the adjective "soft" refers to something that does not imply effort. Therefore, the sentence refers to a high political and administrative position that implies less work and many advantages, a detail that might be controversial in a communist context.

The predicative adjective "obsequious" in the second example refers to the pronoun "she" that regards the protagonist's mother Mrs. Garstin, a woman interested only in social position, and described previously, in the same chapter of the book, as "hard, cruel, managing, ambitious, parsimonious and stupid" (Maugham 1934: 16). Consequently, the adjective has a negative nuance when referring to a characteristic of this disagreeable character.

Nevertheless, this negative feature is introduced by means of a sentence that precedes the one containing the adjective in question – "On her side she set herself to cultivate the people who might be useful" (1934: 16). The "promising politicians" are therefore the "useful" elements. This is one of the examples that illustrate corruption-like actions in the English society at that time.

In the collocation "official ropes" in the third example, the adjective denotes clear links with the politics / administration but the modified noun has a connotative meaning that implies manipulation. It is part of a context that refers to the same character embodying superficiality, cowardice and slyness – Charlie Townsend. His purposes at the political and social level are not inferred, but expressed directly by the utterance of another character – "He knows all the official ropes". The writer's tendency to keep it simple can be identified in his choice of rendering a cause-effect relation between two sentences by avoiding subordination with the conjunction "because". Thus, the phrasal verb "get on" (with the meaning "manage to"/"achieve a purpose") in the main clause can be considered the result of the knowledge to manipulate referred to by the clause that precedes it.

Both Townsend's utterance about the job in the political system and the other character's utterance referring to Townsend's ability to deal with the system have a pragmatic value due to some of the semantic components. In the former, the adjective "damned" is an intensifier and therefore, functions as a superlative of the adjective "soft" in the analysed structure – "soft job". The link between the utterer, his constative utterance – that being a Governor is an easy job – and the context of reference is established also through the previous proposition/utterance ("There's no reason why I shouldn't be a Governor one of these days."), the trigger of the presupposition "I will soon become a Governor".

In the latter, the verb referring to mental processes "knows" along with the structure "all the official ropes" make up the premises for the utterance that precedes it. Therefore, a more common order would have been the following: "He knows all the official ropes, so he'll get on", but in the text, emphasis is first laid on the achievement of the purpose "'ll get on".

Like adjectives, when used in certain contexts, verbs acquire connotative meanings that make the structures censorable. For instance, in "to spend enough money to nurse the constituency" (Maugham 1934: 17) the verb "nurse" (denotative meaning "to breastfeed") has the connotative meaning "to take care of". As common pre-election practice that does not always imply honest actions, it must be mentioned that the term "constituency" and the collocation "nurse the constituency" is common in democratic states. This structure is part of a context of reference that contains elements not complying with the criteria of censorship born in the Romanian context of culture (communist system).

The expression "make much of" in the above mentioned structure "make much of promising politicians" becomes relevant to our analysis from the syntagmatic point of view due to its collocating with the structure "promising politicians". Similarly, the way the afore-mentioned phrasal verb "'ll get on" was rendered in and along with its context is another clue of its semantic contextual value in the target language. Therefore, also in this case, it would be interesting to notice how the Romanian translator dealt with such different cultural and political elements that would have been censorable according to the criteria for censoring.

When it comes to **religion**, it can be noticed that there is a substantial use of structures referring to two categories – Christianism and other religions. In addition, since these often occur in contexts referring to mysticism (sometimes with philosophical tones), the latter will also be considered. The high incidence of structures of this kind can be noticed starting from chapter 39, in which new characters and a new setting are inserted – the monastery in the colony where the protagonist's husband (the bacteriologist) was supposed to cure people suffering from cholera, and the nuns that took care of orphans and the sick.

The most frequent lexical items refer to entities (animate or inanimate), objects and characteristics (hence the abundance of abstract and concrete nouns and adjectives): "Mother Superior"/"(the) Superior" (115), "Sisters" 71), "(French) nun(s)" (45), "convent" (37), "God"(20 times) and "god(s)"(6), "temple" (11), "missionary" (11), "prayer" (10), "Saint"/"saint"/St. (9).

The first structure often occurs in a syntagmatic relationship with the word "authority", a detail that might have made it susceptible to censorship – "But the most striking thing about her was the air she had of authority tempered by Christian charity... she was deeply conscious of the authority of the church which upheld her" (1934: 133). Moreover, the character is also described as having almost supernatural effects on the other beings. The simple presence of the leader of the convent, her 'mightiness' seems to permeate into the others and impress them:

> She had that something impersonal about her (…). It gave you quite a curious sensation, chilling but awe-inspiring, that she could walk on the same earth as you, attend to mundane affairs, and yet live so obviously upon a plane you could not reach (1934: 203).

As it can be noted, these features are revealed both by her actions or physical description (made by the narrative voice), but also by the other characters' words about her. "'The Mother Superior is a very remarkable woman,' he said. 'The Sisters tell me that she belongs to one of the greatest families in France, but they won't tell me which...'" (1934: 126); "They were repulsive. But the Mother Superior stood among them like Charity itself" (1934: 135).

Less frequently used terms and structures related to religion or mysticism (often) are: "chapel" (7), "heaven"/"Heaven" (7), "Protestant" (6), "cross" (6) (two times used in the structure "Stations of the Cross"), "Christian" (5), "ma mère" (5) – referring to the "Mother Superior", "Catholic" (4), "Blessed Virgin" (4), "religion" (3), "Dieu" (3), "monks" (3), "hell" (3), "Way" (3), "Our Lord" (2), "Jesus" (2), "monastery" (2) , "Holy Communion" (2), "the Holy Writ", "mystic(al)" (2), "Tao" (2), "Providence" (1), "Blessed Sacrament" (1), "angels" (1), "Waygoer" (1), "Wayfarer" (1) etc.

Some of these words, despite belonging to the semantic field of religion, are also used by characters (like in real life speech) as syntagmatic components in curses or other structures meant to express feelings such as relief, excitement, fear, gratitude to divinity, etc. Furthermore, those expressing feelings or gratitude are often inserted in oral communication as simple exclamations or fillers and thus, the basic meanings and functions are often distorted. The context – in this case, the type of utterance produced by the speaker – clears up the meaning.

For instance, the capitalised noun "God" occurs often in expressions such as: "for God's sake" (1934: 2, 93, 260); "thank God" (1934: 23); "Good God" (1934: 84, 118); "God knows" (1934: 79-80); "why in God's name" (1934: 91); "God bless you" (1934: 239), "oh, my God" (1934: 3), "I'll put the fear of God into her" (1934: 4). Most of them have particular pragmatic values. For example, the first expression is frequently used with negative imperative sentences: "'For God's sake don't do that', he whispered irritably" (Maugham 1934: 2-3); "'For God's sake, don't talk like that, Kitty,' he answered" (1934: 93).

In this case, apart from the use of the expression, it can be noticed that the author considers certain patterns in building sentences, especially when these contain the same character's utterances – Charlie Townsend who tries to convince or make another character do/not to do something).

As regards the preservation of the perlocutionary value of these sentences into Romanian, we could agree on the fact that equivalents containing the Romanian "Pentru Dumnezeu" or "Dumnezeule,..."

followed by the imperative sentences are difficult to avoid if the term referring to the divinity should be eliminated as specified in the criteria for censoring. Omission might be a solution, but it would result in the weakening of certain effects of the utterance at the pragmatic and stylistic level. Some expressions that contain this term could be easily replaced into Romanian – "oh, my God" could, for instance, easily become "vai de mine" with a similar effect, but by means of a total shift.

Conversely, the word has a particular value in contexts that refer to the Christian divinity – God, father of Jesus Christ. Since it is an essential part of the message, the term is rather difficult to avoid. Some relevant examples are: "the welfare of the being that God has entrusted to your care" (1934: 232); "Beauty is also a gift of God" (1934: 170); "She took it as the believer takes in his mouth the wafer which is God" (1934: 109): "… if it is the Will of God."(1934: 206)". The issue of literally rendering these structures – containing the concept of a God master and creator of everything – is even more obvious in these cases. Similarly, the French synonym "Dieu" is a component of clusters like "Mon Dieu" in "Mon Dieu, how he murdered the French language …" (1934: 166) or "*Mon Dieu,* how ill she was when there was a storm in the Indian Ocean" (1934: 236). This is meant to intensify the effect of the verbs in the sentences that follow it, but also in religious contexts – "and *le bon Dieu* would in some way or other arrange all that" (1934: 201).

Lexical elements referring to the same matter could also be found within another referential category – actions. Most of these refer to religious practice: "I communicated", "I pray" – that occurs five times (in various tenses: future, present simple, past tense simple). The verb "I communicated" appears in the same paragraph where "Holy Communion" occurs. In fact, instead of repeating this verb, the author replaced it with the expression "I had received the Holy Communion":

> 'But that morning when I communicated I made the vow that I would before nightfall announce my wish to my dear mother. After I had received the Holy Communion I asked Our Lord to give me peace of mind…' (1934: 204).

The fact that the two sentences containing these verb phrases are one after another, the choice of replacing the simple VP with the complex one might be considered an attempt to avoid repetition. Nevertheless, the question that might arise is 'How would a translator tackle with the presence, in the same paragraph, of two censorable structures with identical semantic content?'.

When it comes to mysticism (and philosophical views on existence of humans and other entities), the most relevant elements are "Tao", "Way", "Waygoer" and "Wayfarer". It is important to mention that the ending in the originally published Heinemann edition and the ending in the Penguin Books editions are different. This is a result of the author's interventions in the 1940s. In the former, the paragraph is shorter and contains the protagonist's monologue on uncertainty, her future, hope, the path to follow and the Divinity, whereas in the latter the ending is presented by the narrative voice, following the same line of thoughts as in the Heinemann edition. Nevertheless, there are major changes such as the substitution of the word "Way" for "path" and the substitution of the reference to God for the path followed by the nuns.

The word "Wayfarer" occurs only in the former version:

> 'It's all uncertain, life and whatever is to come to me, but I enter upon it with a light and buoyant heart. It's all confused, but vaguely I discern a pattern, and I see before me an inexhaustible richness, the mystery and the strangeness of everything, compassion and charity, the Way and the Wayfarer, and perhaps in the end – God' (Maugham 1934: 286).

Unlike "Wayfarer", "Way" and "Waygoer" are used in both versions, in contexts referring to Tao – that according to Taoism is *the force that unites all things in the universe* (LDCE). These terms are employed by one of the characters – the Customs man deeply rooted in the Oriental culture – who explains the concept to Kitty, the protagonist. The following excerpt is the explanation provided by Waddington. Despite it being a description of abstract concepts and ideas, syntax suggests involvement, hence the flow of almost symmetrically built sentences in the paragraph. All sentences start with the deictic third person pronoun "it", co-referential with "Tao" in Kitty's utterances (a request and question that triggered Waddington's utterance/the explanation) – "'You spoke of Tao the other day,' said Kitty, after a pause. 'Tell me what it is'" (1934: 228). In addition, apart from a few elements, even at first glance, their structure is very much similar.

> 'It is the Way and the Waygoer. It is the eternal road along which walk all beings, but no being made it, for itself is being. It is everything and nothing. From it all things spring, all things conform to it, and to it at

> last all things return. It is a square without angles, a sound which ears cannot hear, and an image without form ...' (1934: 228).

It cannot be denied that the Taoist view on the supreme force is similar to the Christian one. The challenge for a translator (during communism) would lie in the high density of conceptually controversial concepts if the source text used contains, apart from this type of excerpts, the ending analysed above.

Yet, apart from the analysed elements, as it can be noticed in the list of less frequent terms, the text is replete with words and structures referring to religion and mysticism, a fact that might be a hurdle for translators obliged to provide target versions conforming with norms like the communist criteria for censoring.

Amongst the items analysed in the category of elements related to **social issues** have been included, as already mentioned, those referring to the adulterous relationship between the protagonist and the aspirer to the position of Colonial Governor (Charlie Townsend). The affair is described as a result of the frail relationship between the protagonist and her husband (Walter Fane), and of the manly weakness in front of feminine beauty. This type of relationship was / is, obviously, a taboo element in all societies, in which saving face was / is extremely important. However, this aspect cannot be included in the section related to eroticism due to the lack of explicit descriptions of sexual intercourse.

Other matters that could be included in this category of controversial elements are those referring to the moral / social implication of relations between characters. In addition, some social 'practice' characteristic of the bourgeoisie – such as the tendency to do anything in order to climb the social ladder – can also be identified. At the pragmatic level, in some cases, these fictional circumstances trigger also the existence of speech acts in which there is an exchange of utterances that contain expletives, in particular between the two lovers – "'You really are the most vain and fatuous ass that it's ever been my bad luck to run across,' she said" (1934: 271) – or when Kitty is ashamed and dispraises herself for her actions (especially for the weakness of her flesh):

> 'Swine,' she flung at her reflexion. 'Swine.' Then, letting her face fall on her arms, she wept bitterly. Shame, shame! She did not know what had come over her. It was horrible. She hated him and she hated herself. It had been ecstasy. Oh, hateful!' (1934: 263).

The concept *adultery* and the related elements are often pointed at in the text, once directly by employing the VP "had committed adultery" (1934: 151) and also indirectly, through other structures – "dirty things (this person or that did with its body)" (1934: 190); "act of fornication" (1934: 190); "making love"; "to be made love to" (1934: 87), "flirtations" (1934: 114), "shameful secrets" (1934: 243) etc. Some refer to sexual intercourse without describing it (the first four examples), whereas others (the last two) refer to the manner this relationship was perceived in society. However, before focusing on complex structures, it should be mentioned that the text is sprinkled with many words regarding sexual attraction and passion between the two adulterers.

Apart from the frequently used "lover(s)" there are also abstract nouns referring to feelings: "passion", "ecstasy", "rapture", and "desire". These nouns could normally be associated with passionate love, but a quite strange term to which this love is compared is "torture" in "The love she felt for him was almost torture" (1934: 60). This term, that is usually defined as related to punishment, pain or anguish emphasises excessive intensity of feelings that might degenerate into obsession or might have other disastrous effects.

Sexual contact between the two is not explicitly described and thus, these elements could also be included in the category of vulgar, not erotic concepts. However, an extensive use of nouns belonging to the semantic field of body together with verbs that refer to physical contact suggest the intensity of the physical contact between the two: "his lips clung to hers" (1934: 262); "He took her quickly in his arms and kissed her lips" (1934: 60); "he had held her in his passionate arms" (1934: 45); "not letting her go but holding her close to his breast he locked the door" (1934: 61). Since verbs carry also a very significant part of the meaning, syntagmatic relations between words reveal their importance once again.

The pace created by the syntax of these structures (the repetition of personal and possessive pronouns referring to the two lovers, the verbs that denote physical closeness and movement/touches) and the monosyllabic, consonant words is a fast one. It seems to reveal the rush and tension caused by a relation that had to be "managed with skill" (1934: 45) and "by stealth" (1934: 47), as described in the very novel.

When describing the intensity of the adulterous affair the author opts for a rather intense adjective: "heavy" in "his eyes were heavy with desire" (1934: 61). Similarly, the multitude of attributes the protagonist (aware of her weakness and mistakes) uses in order to describe herself and her lover are, in fact, adjectives that emphasise negative psychological and physical features of women who commit shameful acts – “hateful, beastly, lustful woman” (1934: 269). Since the plainness of Maugham’s style has been acknowledged, the former adjective, though normally used with concrete nouns in order to refer to weight, is more stylistically charged than one would expect from a writer famous for his uncomplicated or, according to some critics, dull style. If criticism directed to Maugham (like Wilson’s or Lawrence’s) was taken into consideration, readers would expect a sentence like “his eyes were full of desire”. Nevertheless, in this context, the chosen lexical item seems the best and uncomplicated choice for suggesting intensity because this predicative adjective (that modifies the noun “eyes”) and the modifier “with desire” increase each other’s effectiveness.

In the latter structure, the non-gradable, coordinate adjectives are a part of a structure that from the pragmatic point of view is an utterance, part of a dialogue between the two lovers. The utterer – Kitty – expresses her regret of having fallen in the trap of Townsend’s seduction even after her husband’s death, after all the experiences that should have made her a better woman – “I'm not that hateful, beastly, lustful woman (...). It wasn't me that lay on that bed panting for you when my husband was hardly cold in his grave and your wife had been so kind to me, so indescribably kind.” (1934: 269).

Aside from the predicative adjectives that Kitty attributes to the weak part in her being, the structure “lay on that bed panting for you” seems to make the degree of immorality suggested by this scene higher. The contextual meaning of the verb has a twofold dimension. The connotative meaning ‘to want something very much’ overlaps, or better said, complements the denotative meaning i.e. a physical reaction (quick breath), a result of effort. Thus, the verb refers both to a body reaction and to a strong sexual desire.

Regarding social issues such as consequences of adultery, moral conventions are invoked in the text:

> …when Charlie became her lover the situation between herself and Walter seemed exquisitely absurd. (…) She had hesitated some time before the final step, not because she did not want to yield to Charlie’s passion, her own was equal to his, but because her upbringing and all the conventions of her life intimidated her (1934: 43).

Some contexts of reference and of utterance regard morality and the civil and social status of those involved – the adulterers and their spouses – like, for instance, the discussion between Kitty and her husband: "'Townsend will marry you only if he is co-respondent and the case is so shameless that his wife is forced to divorce him'" (1934: 70-71). In the judicial context, the word "co-respondent" (in newer versions "correspondent") should be understood as *accomplice to adultery*. Therefore, the noun evokes again the same controversial subject matter.

In addition, an interesting detail is that of the semantic nuance and the morphological structure of the term "shameless". The question that might arise regards the paradigmatic relationship between this term and "shameful" and thus, to the reason why the writer used "shameless" and not "shameful" to describe the adultery case. The latter could also be used, but the semantic value would be, to a certain extent, restricted. The morpheme "less" (that implies exclusion) added to "shame" provides it with a different shade of meaning. The slight difference can be identified by comparing the definitions of the two adjectives.

Shameful behaviour or actions are so bad that someone should feel ashamed (LDCE).

"Shameless" refers to the fact that somebody that should be ashamed of their behaviour is not, though, according to moral or social conventions they should be. Therefore, a key element would be the attitude of the others towards somebody's behaviour or actions. The idea suggested is that the two characters' adultery is a shameful act which they do not feel ashamed of.

Social positions and the aim of achieving them by means of rather amoral actions are other taboo dimensions brought to the fore by the linguistic items in this text. It is the case of the mother-daughter relationship in which the latter is treated as goods to be sold. The protagonist's unhappy marriage with the bacteriologist is a consequence of her mother's ambition. The following excerpt contains a structure that, if taken out of the context, seems, to a certain extent, related to prostitution: "no one whose position and income were satisfactory asked her to marry him. (…) Mrs. Garstin did not mince her words in the domestic circle and she warned her daughter tartly that she would miss her market" (1934: 22). Both the financial and the social goals are aimed at and the daughter seems to be on display in society for the best 'buyer' – "Mrs. Garstin performed prodigies in getting herself invited to dances where her daughter might meet eligible men" (1934: 21). The author does not choose figures of speech in order to emphasise this social aspect, but he clearly describes the intentions of the mother through the narrative voice. The very structure "performed prodigies" entails the idea of effort and might be successfully replaced by the collocation "did the impossible".

As far as the censorship-triggering effects are concerned, these lexical / semantic items become meaningful almost exclusively in the structures they are part of, thereby in the contexts in which they occur. As already mentioned, *unhealthy love* was one of the elements to be eliminated from books. In the context of reference, the subject matter of adultery triggers also that of moral and social implications.

Yet, like in the case of the previously analysed categories, this analysis of the source text enables us to make assumptions on some elements that a translator would have dealt with when translating this novel during communism, while the examination of the translation(s) will reveal the real attitude of the translator. In this sense, it is interesting to understand whether elements belonging to the frames in question were interpreted as controversial or innocuous in a communist cultural context. Furthermore, another challenging task would be to examine the translation methods adapted to the aimed function of the translation.

In order to identify the above-presented elements we took into consideration the criteria for censoring that might have influenced translators in establishing the frames and scenes to be rendered or not in the target text. Religion / mysticism is the best represented category of possibly controversial items in this novel. This is evidenced by the long paragraphs referring to meditation on the importance of faith (religion), life and spiritual fulfilment, hence the major subject matter of this novel. Elements referring to politics and social issues were identified as secondary subject matters in contexts of reference and contexts of utterance regarding English colonialism and social matters. In the latter, we have included items related to morality and its breach i.e. adultery, its moral / social and legal consequences and characters' scramble for achieving social position and financial security.

The present analysis of the source texts – with emphasis on the linguistic levels on which the identified frames function – has the main purpose of enabling the formulation of hypotheses about the conceptual and linguistic difficulties translators faced when translating these novel during communism. By revealing the relevant features of the source texts, it also proves to be a ground that, once explored, enhances a more efficient analysis of the target texts and the formulation of judgements about the function achieved by these texts in the target system, thus a valuable tool for translation assessment.

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Translator's Notes vs. Author's Notes in Edgar Allan Poe's Poems

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Abstract

The paper tackles the translator's notes, the different forms they may take and the various purposes they may serve in poetry. Our aim is to distinguish between the author's and the translator's notes or, in Genette's terms, authorial notes, and allographic notes, which may belong to the editor, the translator or to another (third) person (Genette, 1997: 337-339). We will also try to relate the issue of translator's notes to the categories of presupposition and explicitation, as the former is the reason for which notes occur, and the latter could well account for their presence in texts. To illustrate the functions of notes, we will compare and analyse the translations of Edgar Allan Poe's Tamerlane and Al Aaraaf.

Keywords: paratextual elements, translation strategies, translator's touchstone, explicitation, English poetry

Introduction

Notes are statements of "variable length (one word is enough) connected to a more or less definite segment of text and either placed opposite or keyed to this segment"; it is "the always partial character of the text being referred to, and therefore the always local character of the statement conveyed in a note" (Genette, 1997: 319) that distinguishes the note from other paratextual elements. Notes can be divided into two categories according to the people that wrote them: *auctorial* notes, i.e. the notes of the author and *allographic* notes that belong to an editor, a publisher, a translator or a critic. Genette also mentions a third category that can only be encountered in literary texts, namely *actorial* notes, the ones added by the person in charge of the work (as in the case of the bibliography of a contemporary author) or by a character (a fictional note). Notes are introduced by a letter, number or asterisk so as to mark an adding operation according to common usage which depends on the type of text (e.g. if in literary texts numbers are preferred, Bible annotators use letters).

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Translator's notes are given by the translator in the target text so as to provide complementary knowledge considered to be essential for the better understanding of the part referred to in the source text. In fact, one of the elements that determine their presence, length, number and autonomy in the text in question is the type of edition, namely general or philological/ learned edition (Fr. *édition nue* that addresses a large public vs. *édition savante* which will contain plenty of notes, giving biographical, bibliographical, historical explanations for the information in the text, *cf.* Henry, 2000: 229-240).

Translator's notes, in general, and footnotes, in particular, have been regarded for centuries as a touchstone, a translator's 'shame', an acceptance of failure or a weak point in translation (Delisle, 1993: 37). Even if most translators complain about notes – be they footnotes or endnotes – on account of their breaking the linearity of reading, they, nevertheless, use them and not necessarily when they are running out of options. As mentioned in our previous research (Petraru, 2009: 241-253), footnotes are listed as translation strategies by TS scholars' in their classifications: Fabrice Antoine in translating cultural lexis and humour (*apud* Henry, 2000: 229-240), Ritva Leppihalme (1997) in translating allusions, Javier Franco Aixela (1996) in the translation of culture-specific items (CSI) and Dirk Delabastita´s classic typology of translating puns, to name but a few. However, they all conclude that it is better that footnotes be avoided.

It is also important to mention that translator's notes are closely related to the category of explicitation which is oblique and indirect, the counterpart of implicitation that allows the situation to point out explicit information in the source text (*cf.* Vinay and Darbelnet, cited in Dimitriu, 2002: 35). Explicitation is the result of the tendency to spell things out in translation, including – in its simplest form – the practice of adding background information. A particular case is that of pragmatic/ cultural explicitations which are brought into play whenever culture-bound terms need explanatory additions in translation, for the target reader to feel at ease with a different culture. Those are the most current occasions for the occurrence of footnotes. Moreover, explicitation is the consequence of presupposition which stands for all (cultural, ideological, linguistic, etc.) information that an author and translator expects to be known by his/her readers. Thus, presupposition is not considered in its logical or philosophical dimensions, but in its pragmatic one (Nord, 1991: 105). Presupposition is often a touchstone for the translator as he/she has to cope with the cultural, aesthetic, ideological, etc. values in the ST for his target readers who have to pay more attention to the text than the readers in the source culture. This is so because the author of the original text does not make any assumptions and it is the translator's task to decide if further (intratextual or extratextual) explicitations are needed to clarify certain passages or items in the TT.

1. Notes in translating poetry

The translation of poetry poses more problems than that of other genres. Poetry is considered to be something apart and its product, the poem, a superior type of text, hence the often nonsensical criticism about poetry and translation culminating with Robert Frost's silly remark that "poetry is what gets lost in translation" (quoted by Bassnett and Lefevere, 1998: 57), thus implying its intangibility and ineffability. Categories have been proposed for verse translation (*cf.* Holmes, *apud*. Bassnett and Lefevere, 1998: 62-74), as well as strategies to be employed by translators to render the properties of poems: 'mimetic forms' for translators to reproduce the forms of the original in the target language, 'analogical forms' that require the translator to determine the function of the original form and then seek an equivalent in the target language, 'content-derivative' or 'organic forms' in which the translator starts with the semantic material of the ST and allows it to take its own shape, or 'deviant or extraneous forms' where the translator uses a new form that is not signaled in the ST (most favoured in the 20th century). All in all, the main concern is the inter-relationship between the formal structure of the poem, its function in the SL contexts and what the TL offers. Since a poem's content and form are inseparable, the translator has to recognize his or her limitation, work within these constraints and transpose the genre in the ST in a creative manner (Bassnett and Lefevere, 1998, *ibidem, passim*) so as to maintain the effect of the original.

As opposed to drama and prose, in poetry, notes mainly occur in philological editions. The translator's interventions in this genre are rarely seen in the paratext, except for some particular cases such as Nabokov's and his translations; for instance, in his version of Pushkin's *Eugene Onegin* (discussed by Coates, 1999, 91: 109), he breaks the rules by conveying Pushkin's witty, elegant rhymed verse into a word-for-word literalist version, which was outweighed by voluminous notes and commentaries that ran to six times the length of the text they annotated.

To summarize, except for particular cases such as Nabokov's and philological editions, poetry is deprived of notes.

2. Romanian Notes on Poe

To illustrate the function of notes, we have chosen an example that brings together both instances (of translator's and author's notes). We have stopped upon the collected poems of Edgar Allan Poe in a learned edition published at Univers in 1987 and annotated by Liviu Cotrău who only translated some of the poems (along with other reputed Romanian philologists and/or poets: Mihu Dragomir, Dan Botta, Petre Solomon, Emil Gulian, Nichita Stănescu, Ion Vinea, Ştefan Augustin Doinaş, Alexandru Philippide, Lucian Blaga, G.D. Pencioiu, Iuliu Cezar Săvescu, Luca Ion Caragiale, George Murnu, N. Porsenna, P.P. Stănescu, Teodor Boşca, Mihaela Hațeganu, Marcel Breslaşu, I. Cassian-Mătăsaru, Ovidiu Bogdan, Adrian Maniu, Alexandru Pop, Anda Lascăr, and Marin Sorescu). Apart from the preface, the paratext also contains comments and notes that are mixed together at the end of the volume.

Some poems contain only comments on: *their place and time of publication*: on "To Octavia" (Baltimore, 1st of May, 1827), "in the diary of Octavia Watson, Mme. Le Vert to become, that had a literary club in Augusta, Georgia" (Poe, 1987: 352); *name of the Romanian translator and year of publication*: on "Dreams" (1827), translated (Ro "tălmăcirea") by Petre Solomon in *Antologia poeziei americane*, Univers Publishing House, Bucharest, 1979, pp. 48-49 (Poe, 1987: 353); *changes or omissions in previous editions:* on "The Happiest Day, the Happiest Hour" (1827), "At first the poem had no title, the present one dating from the 1917 edition" (Poe, 1987: 354); on "Visit of the Dead" (1827), "Although considered by many better in the 1827 volume, the poem will be replaced, in the following editions, by the 1829 variant" (Poe, 1987, *ibidem*); *the source of inspiration:* on "Visit of the Dead" (1827), "The first in a series of 7 poems on the place of souls after death. The source of inspiration is the famous incantation from Byron's *Manfred* (Act 1, scene i), composed soon after his last attempt of reconciliation with Lady Byron. In his relationship with Elmira Royster, Poe lives a similar experience" (Poe, 1987, *ibidem*).

Then, there are **poems that only contain translator's notes.** Such is the case of "Sonnet-to Science" (1829), translated by Dan Botta, in which "vulture" in the line "Vulture, whose wings are dull realities?" (Ro: "Vulturi cu aripi de grea realitate") is explained in an endnote as "Time symbol in Poe" (Poe, 1987: 356). There is also another endnote for the line "To seek a shelter in some happier star?" (Ro: „Să-şi caute o stea mai diafană") that makes a cultural allusion clear: "to Al Aaraaf, the place where the idea of Beauty has its shelter" (*ibidem*).

Finally, there are **poems that contain both the author's notes and the translator's notes** which can be distinguished from one another due to the mention "n.a." ("author's note"/ Ro. „nota autorului") between brackets (e.g. in *Tamerlane/ Tamerlan* where it is mentioned that Poe's notes are only present in the 1827 edition).

3. Notes in Poe's *Tamerlane* and *Al Aaraaf*

In the Romanian edition to Poe's poems outlined above, the greatest number of notes is encountered in "Tamerlane" and "Al Aaraaf", both translated by Mihu Dragomir. The former is organized in the form of a confession of the dying Tamerlan or Timur Lenk to a father. It contains a series of author's notes, 4 in all, but, as previously mentioned, they only occur in the 1827 edition. In his first note that refers to "father" in the first two lines: "Kind solace in a dying hour/ Such, father is not (now) my theme" (Poe, 1850) (Ro: În ceasul morții-mângâiere!/ Nu asta vreau (acum), părinte!"), Poe makes a short comment on the genesis of the poem and complains to the reader about the confessor chosen; he is sorry that little is known about the history of Tamerlan. With such little information available, he can only allow himself the freedom of the poet. He feels that he could not be able to explain why he gave the character a monk as confessor, but the situation is not exactly implausible which makes it excellent for his purpose; he could provide illustrious examples of such innovations" (Poe, 1987: 358, *passim*).

The other three notes refer to the explicitation of a proper noun, the Belur Taglay Mountains, make allegations on the new capital, Samarkand, although Poe is not sure about the accuracy of the information, and give another name to Tamerlan, i.e. Timur. There are only two translator's notes, one of them dealing with the proper noun "Elbis", prince of darkness in Islamic mythology (Poe, 1987: 353) and the other sending to a note in *Annabel Lee.*

The Romanian introduction to the second poem chosen for analysis, *Al Aaraaf,* reads that it deals with the purgatory and its name was taken from the Koran; moreover *Al Aaraaf* was originally identified by Poe with a star discovered at the time by the famous Danish astronomer, Tycho Brahe. The poem has 47 notes, out of which only 18 belong to Poe, the rest being Cotrău's annotations. Interestingly enough, the two types of endnotes complete each other, sometimes appearing as marked under the same letter for a single reference as in the case of note ten for the line "And gemmy flower, of Trebizond misnam'd" (Poe, 1829) (Ro: „Şi floarea Trebizondei, nestemată", Poe, 1987: 84):

> "*Şi floarea trebizondei*. "Această floare este menţionată de Lewenhoeck şi Tournefort" (n.a.). Preluată din Moore, *Lalla Rookh:*
> *Ev'n as those bees of Trebizond,*
> *Which, from the sunniest flowers that glad*
> *With their pure smile the gardens round,*
> *Draw venom forth and drives men mad!*
> (Pe când albinele din Trebizond,
> Care, din florile parfumate ce încântă
> Cu zâmbetul lor pur grădinile din jur,
> Sug otrava ce tulbură minţile bărbaţilor.)

Moore citează *Voyage into the Levant (Călătorie în Levant,* Londra, 1791*)* a lui Tournefort. E vorba de motivul asfodelei, palida floare din împărăţia lui Hades." (Poe, 1987: 357)

Coträu uses this strategy, each time verse is quoted, providing both the original and its translation. He also draws on lines from Latin or German in order to support his allegations on the utilitarian vision of God (in note 20) or Milton's doctrine, both related to the text.

The author's notes and the translator's ones in *Al Aaraaf* deal with: the **explicitation of proper nouns** and of **intertextual instances**. Thus, note 10 makes clear the reference to *Zante*, Italian name of an island in Greece (Poe, 1987: 357) and in note 3. *Nesace* (Ro. *Nesaţia*), the annotator argues that the name is probably derived from Nausikka (*ibidem*). As far as the explicitation of intertextual instances is concerned, except for the mixed types of notes, belonging both to the translator and the author, as the one cited above, there are also notes such as 36, in which we are told that "*The flowers...whisper*" because fairies use flowers to express their thoughts as in *The Merry Wives of Windsor* and 6. *Lilies being* an allusion to the lilies that grew in Leucadia; *cf*. Thomas Moore, *Evenings in Greece*" (*ibidem*).

Regarding the differences between the author's notes and the translator's notes, it can be noticed that the former are also dealing with **biblical allusions** like the one for the line "to bear the Godess's song, in odors, up to Heaven" (Poe, 1829) (Ro: „Un cantec de zeiţă, către Ceruri", Poe, 1987: 83) which contains an allusion to the Apocalypse and the verse on the golden cups that are "the prayers of the saints" (n.a.) (Poe, 1987: 358). However, translator's notes are more precise in their references, sometimes even completing the author's as shown above. They also provide more information; they are more learned and make references to the source culture. Note 22, for instance, is devoted to the harmony of the spheres and the reader is advised to consult Eminescu's, *Ondina-Fantasie* and G. Călinescu's *Opera lui Mihai Eminescu* with its chapter on the topic, i.e. "Muzica sferelor" (Poe, 1987: 358).

Conclusions

In our research we have shown that the author's and translator's notes in poetry are used to explicitate what the author or translator assume to be unknown by the target reader, usually cultural references (hence the reference to explicitation and presupposition). Regarding the translations from Poe into Romanian, it can be argued that the two types of notes complement each other in learned editions, the translator's being absent from the other types of editions. Listed among translation strategies by reputed TS scholars (Aixela, Leppihalme, Antoine, Delabastita), they are frowned upon but employed whenever necessary, even though they break the linearity of the text.

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Translating Popular Canadian Fiction in (Pre-)Communist Romania. Mazo de la Roche as a Case in Point

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Abstract
This paper analyses the first novel of the Jalna series by the English Canadian writer Mazo de la Roche whose romantic fiction for women was very popular in pre-communist Romania. We will compare the two translations of the novel Jalna, namely Jul. Giurgea's (1935; reedited in 1990) and Liana Dobrescu's (1973) using Christiane Nord's functionalist model in Translation
Studies with both its intratextual and extratextual factors and account for the differences and similarities in the two versions.

Keywords: Canadian popular fiction, functionalist approaches to TS, Christiane Nord's model, (pre-) communist Romania, effect in translation

Introduction

Mazo de la Roche was one of the most popular Canadian authors in the early 20th century and her prose is still considered to be regional, and lacking what was later called a Canadian content. The author mainly addresses a female audience, her most read work being the *Jalna* series which "made an Ontario country family (i.e. the Whiteoaks) more British than the British" (Waltz 1973: 13). In terms of literary popularity, Mazo de la Roche has been compared to Lucy Maud Montgomery who created "that regional darling, Anne of Green Gables, the imaginary Prince Edward Island girl" (*ibidem*) and the reputed humourist Stephen Leacock "who struck the chord of Canadian ironic self-deprecation so accurately that he still enjoys a repute considerably above his true merits" (Klink 1965: 84). In fact, Leacock and de la Roche were the most translated and discussed authors during the inter-war and World War Two Romania, the former being probably chosen for his sense of humour, whereas the latter for her sentimental plots for women, which were very fashionable at the time. However, if Stephen Leacock only had (fragments of) his short stories

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published in periodicals, Mazo de la Roche was the only Canadian author who enjoyed book-length treatment in pre-communist Romania, her first 6 novels of the *Jalna* series being translated by the controversial Jul Giurgea for Remus Cioflec Publishing House. The volumes were also reedited after 1989 by Venus Publishing House, probably not to entail additional costs, along with the other 10 volumes of the series translated in post-communist Romania: *Jalna* (vol. 1) in 1990, *Frații Whiteoak* (*Whiteoak Brothers*) (vol. 2) in 1991, *Moştenirea lui Finch* (*Finch's Fortune*) (vol. 3) in 1991, *Stăpânul din Jalna* (*The Master of Jalna*) (vol. 4) in 1991, *Răsplata (Whiteoak Harvest*) (vol. 5) in 1992, *Cariera lui Wakefield (Wakefield's Course)* (vol. 6) in 1992, *Reîntoarcerea la Jalna (Return to Jalna)* (vol. 7) in 1992, *Fiica lui Renny* (*Renny's Daughter*) (vol. 8) in 1992, *Vrăjile Jalnei* (*Variable Winds at Jalna)* in 1993 (vol. 9), *Centenarul Jalnei* (*Centenary at Jalna*) (vol. 10) in 1993, *Naşterea Jalnei* (*Building of Jalna*) (vol. 11) in 1993, *Dimineți la Jalna* (*Morning at Jalna*) (vol. 12) in 1993, *Mary Wakefield* (vol. 13) in 1993, *Tinerețea lui Renny* (*Young Renny*) (vol. 14) in 1993, *Moştenirea familiei Whiteoak* (*Whiteoak Heritage*) (vol. 15) in 1993 and *Clanul Whiteoak* (*Whiteoaks of Jalna*) (vol. 16) in 1993.

In our analysis of the two versions of *Jalna*, we will employ Christiane Nord's functionalist model in Translation Studies, with its *extratextual* (sender/author, sender's/ author's intention, reader/receiver, place, time, motive, function/effect) and *intratextual factors* (subject matter, content, presupposition, lexis, sentence structure, suprasegmental features, composition), largely discussed in her *Text Analysis in Translation. Theory, Method, and Didactic Application of a Model for Translation-Oriented Text Analysis* (1991) and *Translating as a Purposeful Activity. Functionalist Approaches Explained* (1997), respectively. The intratextual factors of presupposition, sentence structure, and lexis will be dealt with in more detail.

1. Extratextual Factors

As a general remark, unlike Jul. Giurgea's pre-communist version of *Jalna*, the communist edition that came out in 1973 and was translated by Liana Dobrescu is unprefaced. Only the back cover contains a few lines on the *Jalna* 'cycle': the book continues the series that includes *Mary Wakefield* and follows the odyssey of the same Whiteoak family set in the charming Canadian landscape. A preliminary examination of the source text that was translated into Romanian in the pre-communist period by Giurgea, and reedited in 1990, reveals the fact that *Jalna* is a popular romance for women and does not pretend to be anything else; it does not contain any sophisticated discourses and erudite references that may require particular interpretations and guidance for readers, hence the lack of a translator's preface to any of the volumes.

The ***author*** came from a lower-middle-class family in southern Ontario and initially took drawing lessons at the University of Toronto which she gave up so as to write literature. *Jalna* is her third work and first novel of the *Jalna* series. Due to the tremendous success of the book, the Canadian novelist was awarded an American literary prize in 1927 and asked to continue the story of the Whiteoaks; as a result, she produced another fifteen novels following the same pattern until 1960.

The ***author's intention***, although not explicitly revealed, was to entertain and amuse women with her Whiteoak dramas and sentimental plots. The *Jalna* series may be read as a reflection of the author's dreams, moods, and life experience. A daughter of a travelling businessman, de la Roche may have considered the Whiteoaks' estate as the roots she had never had; the troubled character Finch, the artistic Whiteoak brother (named after the Toronto academic and poet Robert Finch) may be interpreted as a reflection of herself and is portrayed as an unfitting character in the *Jalna* setting, "a queer devil (…) not in it with his brothers. For Renny's athletic prowess was still remembered; Eden's tennis, his running, his prize-winning in English literature and languages; Piers as captain of the rugby team. Finch did nothing well. (...)" (Roche 1927: 165-166). However, Adeline Whiteoak (Gran), who governs the Whiteoaks' estate, is regarded as a vital, high spirited, tyrannical Upper Canadian version of Queen Victoria and her grandson Renny - an Ontario Heathcliff- who do not so much govern Jalna as power it. Often quarrelsome, the many characters share an inexhaustible interest in each other's doings and passions, yet they remain loyal to each other (Duffy 1997: 284-286). The analogy with Queen Victoria can be found in the novel in chapter 20, Merry Gentlemen, when the entire family was playing charades for Christmas:

> **ST1**: To see grandmother (inadvertently shouting out the name of the syllable she was acting) as Queen Victoria, and Mr. Fennel as Gladstone! To see Meg as Mary, Queen of Scots, with Renny as executioner, all but cutting off her head with the knife he had curved the turkey!
> To see Alayne as the Statue of Liberty, holding a bedroom lamp on high ("Look out, Alayne, don't tilt it so; you'll have the house on fire!"), and Finch as a hungry immigrant! (Roche 1927: 277-278)

The images of Grandmother's character and of the other members of the family are also accurately preserved in the two translations:

> **TT1a**: Era o adevărată plăcere să o vezi pe bunica în rolul reginei Victoria şi pe domnul Fennel în rolul lui Gladstone.
> Pe Meg ca Mary Regina Scoției, alături de Renny în rolul călăului care vrea să-i taie capul cu cuțitul de care se servise când tăiase friptura de curcan.
> Pe Alayne în Statuia Libertății, în mână cu o lampă de petrol pe care o ținea sus deasupra capului ("Fii cu băgare de seamă, Alayne, nu legăna lampa că poți aprinde casa") şi pe Finch în rolul unui emigrant flămând. (Roche 190: 376)
>
> **TT1b**: S-o fi văzut pe bunica (dezvăluind din greşeală numele personajului pe care-l interpreta) în chip de regina Victoria şi pe domnul Fennel în Gladstone!
> Să-i fi văzut pe Meg ca Mary, Regina Scoției şi pe Renny în rolul călăului, pregătindu-se să-i reteze capul cu cuțitul pe care-l folosise când tăiase curcanul!
> Sau pe Alayne în chip de Statuie a Libertății, cu o lampă de noptieră în mână, (- Fii atentă, Alayne, n-o apleca aşa, să nu dai foc casei!), împreună cu Finch întruchipând un imigrant mort de foame! (Roche 1973: 279)

The ***recipient*** the Canadian novelist had in mind is the English-speaking female audience of her time, including American and British readers. As far as the readers of the translation are concerned, the Romanians were already acquainted with the genre of romance and the sensational elements were already part of their horizon of expectations due to the effort of the interpretive communities of the inter-war and WWII periods (fragments from Leacock's *Nonsense Novels* translated for the periodicals of the time are also a proof of this tendency). To this, we can also add the publishers' preference for popular fiction, a literary genre which guaranteed financial profits.

If available, the ***place*** where the source text was produced may also create expectations in the readers on the setting of the story, its content and lexis. *Jalna* was written in Ontario in the late 1920s and the setting of the novel is mostly Canadian except for a few chapters that are devoted to Eden Whiteoak's New York experience. As a result, the novel reflects the Canadian prejudices of the time with respect to the stronger neighbour. At the level of the plot, this is shown in the Whiteoaks' attitude towards

Eden's American wife, Alayne: she is considered to be rich and her husband "could not imagine why the family should think so, except for the reason that they thought of all American girls as rich" (Roche 1927: 223). The attitude is also present in the two Romanian versions:

> **TT2a:** Nu putea înțelege motivul pentru care familia îşi închipuie despre soția lui c-ar fi bogată, doar, cel mult, dacă ei cred despre toate fetele din America că sunt bogate… (Roche 1990: 227)
>
> **TT2b:** Nu-şi putea explica ce motiv îi determinase pe-ai lui să-şi formeze această părere, afară doar dacă nu cumva îşi închipuiau că orice fată din America trebuie să fie neapărat bogată. (Roche 1973: 303)

Moreover, critics argue that the story could have been set anywhere because it made a Canadian family look more British than the British: they drink tea, Wakefield reads from the anthology of *British Poets*, Captain Whiteoak, who was born in the year of Waterloo, where his father had been killed, had a very poor opinion of the French, etc.

The ***time*** factor is relevant since the date of publication may raise expectations in terms of form and content of the literary work for translation-related aspects. The first volume of the *Jalna* series was published in 1927 and translated into Romanian in 1935. It is a romance whose content relaxes housewives and other similar categories of women with an easy reading. It reflects the misconceptions of the Canadian Upper class of the early 20th century. For instance, the Whiteoaks disregarded art as a profession, be it Eden's poetry or Finch's piano lessons. As Renny tells Eden in chapter 2:

> **ST3**: You've always been scribbling verses. The question is, can you make a living by it? (…) It would have been more to the point, returned Renny, testily, to have passed your exams. When I think of the money that's been wasted on your education… (Roche 1927: 30)
>
> **TT3a**: Toată viața ta ai mâzgâlit versuri. Întrebarea care se pune, este dacă vei fi în stare să-ți câştigi existența, scriind poezii. (…) Cred că ar fi fost mult mai indicat, ripostă Renny grăbit, să-ți fi trecut examenele! Când mă gândesc la banii risipiți pentru educația ta… (Roche 1990: 36)
>
> **TT3b**: Întotdeauna ai mâzgâlit versuri. Întrebarea e dacă ai să-ți poți câştiga existența din poezii? (…) Ar fi fost mult mai nimerit, replică

> Renny, cu un ton iritat, să-ți fi luat examenele. Când mă gândesc la banii irosiți cu educația ta… (Roche 1973: 41).

At the micro-level, Giurgea's pre-communist version also uses outdated lexical items (such as 'salon' for 'living-room') that have been replaced by Dobrescu in the communist edition. We will further develop on this point when discussing intratextual factors.

With respect to ***text function***, the author's aim is to describe a fictitious world and project her dreams and expectations onto it. Furthermore, the readers or recipients have specific expectations according to the socio-cultural and historical context, their literary experience and knowledge of the literary code. Mazo de la Roche's fictional world is a reflection of the realities of her time, i.e. early 20th century Canada and of the misconceptions of the Upper classes (e.g.: a colonial mentality, prejudices against the stronger American neighbour, and the artistic members of the family). Such informative features in function were also rendered by the Romanian translators. With respect to the documentary function, it has been part of the translators' loyalty to the author to preserve this kind of literariness for the Romanian readers. The two translations are documentary and we will further develop on their functions when discussing intratextual factors and the way in which translators dealt with what is usually expected by readers to be characteristic of literary texts, namely connotative meanings, stylistic figures and devices, peculiar lexical choices, etc.

2. Intratextual Factors

The ***title*** of Mazo de la Roche's work is a transparent one, but it is also very general since it is difficult to guess what the novel is about in more precise terms. In the second chapter of the book we are told that Jalna, the Whiteoaks' estate, was named after an Anglo-Indian military station where the soldier Philip Whiteoak and his bride Adeline passed the early years of their marriage: "a small army of men was employed to make the semblance of an English park in the forest, and to build a house that should overshadow all others in the county." (Roche 1927: 24).

As previously mentioned, as far as the ***subject matter*** is concerned, the *Jalna* series is an account of the life of the Whiteoaks for almost a century. The novel opens with Adeline's transformation into the peppery matriarch Gran, who rules a household consisting of her sons and their attachments, and a parrot who swears in Hindi. Among her offsprings are

Renny, her headstrong likeness who will reign after her death at the age of 100, and Finch, the troubled artist who most resembles his creator. A series of sexual intrigues preoccupies this novel, and many others in the series. Here, the following events are included: Wakefield's youth, Piers Whiteoak and Pheasant Vaughan's secret marriage and the Whiteoaks strong disapproval, Eden Whiteoak's literary career and his marriage to Alayne. Moreover, Renny falls in love with the American bride of his brother Eden, who, in turn, enjoys a fling with a neighbour's daughter, who later elopes with Piers, another Whiteoak brother.

In terms of ***content***, there are some *mistranslations* in Giurgea's 1990 (reedited) version at the micro-level. For instance, Finch was considered to be a 'queer devil' by his schoolfellows in chapter 14:

> **ST4**: "A queer devil, Finch Whiteoak", was the verdict of his schoolfellows, "not in it with his brothers."(Roche 1927: 165) which has been rendered by the two translators as follows:
>
> **TT4a**: – Finch Whiteoak e un tip foarte ciudat, spuneau profesorii săi despre el. Nu seamănă deloc cu frații lui (Roche 1990: 224).
> **TT4b**: Finch Whiteoak, un tip ciudat, așa suna verdictul colegilor lui, nu seamănă de loc cu frații lui (Roche 1973: 171).

Giurgea took Finch's 'schoolfellows' for 'profesorii', instead of the correct equivalent, i.e. 'colegii' used in Dobrescu's version. Also, he renders 'poetry' by 'poetică', instead of 'poezie' or 'versuri', for instance:

> **ST5**: "I knew the poetry already." (Roche 1927: 5)
>
> **TT5a**: 'Lecția de poetică o știu pe dinafară.' (Roche 1990: 11)
>
> **TT5b**: 'Versurile le știam deja.' (Roche 1973: 8)

With respect to the category of ***presupposition,*** since we are dealing with a romance, i.e. an easy reading for women, the translators of the source texts are not particularly challenged from a cultural and linguistic viewpoint. As a result, the Romanian versions of *Jalna* do not contain many footnotes so probably the translators did not consider it necessary to provide extratextual glosses to facilitate the target readers' understanding of the text. The communist version of *Jalna* gives a translation for the Latin *ad infinitum. Verbum sapient*, i.e. "la infinit, o vorbă ajunge unui înțelept"

(Roche 1973: 13). As a general rule, source culture related terms such as names of places are left untranslated and unexplained so as to provide a pleasant exotic touch. The names of the characters are also preserved, only Adeline Court (Gran) becomes Adelina in Giurgea's translation. There are also three footnotes (one in Giurgea's version and three in Dobrescu's) that provide the translation of a character's name or nickname. Thus, in Giurgea's pre-communist version of *Jalna*, Rags, the nickname of the character John Wragge, is translated in a footnote as "zdreanță" (Roche 1990: 37) whereas Dobrescu leaves it untranslated. In the communist version of *Jalna,* two footnotes are provided to translate the names of two characters, namely Miss Pink (roz) and Pheasant (fazan):

> **ST6**: Uncle Ernest, a merry gentleman that night, caught and kissed Miss Pink, who most violently became Miss Scarlet (Roche 1927: 277).
>
> **TT6a**: Unchiul Ernest, care se simțea în vervă, o sărută pe domnişoara Pink, care aprinse la obraz ca o flacără (Roche 1990: 278).
>
> **TT6b**: Unchiul Ernest, care în seara aceea era un domn foarte vesel, o prinse şi-o sărută pe domnişoara Pink, ceea ce o făcu să devină brusc domnişoara Stacojie (Roche 1973: 375).

Apart from providing the translation to Miss Pink, Dobrescu also renders Miss Scarlet as 'domnişoara Stacojie', preserving the same effect as the original. The reference is lost by Giurgea, who chooses the comparison with a flame as a solution for Miss Pink's scarlet cheeks.

The footnote for the translation of the name of Piers's wife is provided in chapter 24, 'Pheasant's Flight', rendered as 'Fuga lui Pheasant' in Dobrescu's version. Thus, the footnote can be regarded as a way of compensation for the loss of the image created by the metaphor of the character's flight in the ST7:

> "An English pheasant, one of some imported by Renny, moved sedately among the young rushes, its plumage shining like a coat of mail. Careless, irresponsible bird, Piers thought, and for one old instant he wished that she were one with the bird – that no man might recognize a woman in her but himself; that he might keep her hidden and love her secretly, untortured by the fear and loathing he now felt." (Roche 1927: 327)

> **TT7a**: Un fazan englezesc, probabil dintre cei importați de Renny, trecu domol printre lujerele tinere de papură şi penele îi străluceau, ca o mantie de paiete. O pasăre căreia nu-i păsa de nimic şi n-avea nici o răspundere; o clipă Piers se gândi c-ar fi mai bine să fie şi el ca pasărea aceasta; atunci ar fi putut să-şi țină femeia ascunsă şi tot pe ascuns a fi putut-o iubi fără să se mai simtă chinuit de teama şi de scârba ce-l chinuia acum… (Roche 1990: 324)

> **TT7b**: Un fazan englezesc, din cei importați de Renny, trecu netulburat printre sulițele tinere de papură, cu penajul său strălucitor, ca o cămaşă de zale. "Pasărea asta n-are nici o grijă, nici o răspundere", îşi spuse Piers şi, pentru o clipă, cu gândurile rătăcite, dori ca Pheasant să se prefacă în pasărea al cărui nume îi purta – ca nici un bărbat în afară de el să nu-şi dea seama că de fapt este femeie; pentru ca s-o poată ține ascunsă şi s-o iubească în taină, fără să-l mai chinuie teama şi sila pe care le resimțea acum. (Roche 1973: 442-443)

Apart from the fact that Giurgea does not give any intratextual or extratextual explicitation for the image in the ST, he mistranslates, taking Pheasant for her husband, Piers, in the comparison with the bird, whereas Dobrescu's version provides the accurate meaning. Moreover, Giurgea rendered the last sentence into a different register due to the translation of the noun 'loathing' by 'scârba' while Dobrescu opted for a proper equivalent, i.e. 'sila'.

Other instances of cultural presuppositions in the text include the name of the family, Whiteoak, which refers to the place where de la Roche lived in her youth and is incorporated in her first novel, i.e. the Sovereign House saved from demolition by the Bronte Historical Society and the Town of Oakville, Canada. Many of the names of the characters were taken from gravestones in a Newmarket, Ontario cemetery, yet their presence in the novel may be difficult to grasp by both source and target readers (Liukkonen 2003).

Less popular writers and literary works are also left unexplained:

> **ST8**: "I've been working with Uncle Ernest a good deal. I like that; and I've been indulging in Ouida for the first time, fancy! And reading Rob Roy to Wake. I have not done badly." (Roche 1927: 222)

> **TT8a**: - Am lucrat foarte mult împreună cu unchiul Ernest. Ocupația asa îmi face plăcere; şi am început să-l citesc pe Ouida; pentru prima

> dată, închipuieşte-ţi aşa ceva! I-am citit lui Wake şi Rob Roy, şi cred c-am reuşit să intonez destul de bine… (Roche 1990: 226)
>
> **TT8b**: - Am lucrat mult împreună cu unchiul Ernest. Îmi face plăcere să-l ajut; şi pentru prima dată mi-am permis să citesc Ouida, închipuieşte-ţi! Şi i-am citit Rob Roy lui Wake. Cred că m-am descurcat destul de bine. (Roche 1976: 302)

The two translators chose not to explicitate the two *cultural references* although they might have provided two footnotes for their Romanian readers who were unlikely to be familiar with the two culture-specific items: Ouida – the pseudonym of the English novelist Maria Louise Ramé (1839-1908) and Rob Roy – poem by Sir Walter Scott. Furthermore, Giurgea shows his lack of cultural competence: he seems not to be familiar with the English novelist Ouida because he mistakes her for a male writer, as the Romanian personal pronoun '-l' in "am început să-l citesc pe Ouida" shows.

Presuppositions not explicitated in the two target texts either at the intratextual or the extratextual level also include *historical references* such as the one to the city of Bombay in 1848 (chapter 2, 'The Family'):

> **ST9**: They had been married in Bombay in 1848, a time of great uneasiness and strife almost throughout the world [3]. (Roche 1927: 20)
>
> **TT9a**: Se căsătoriseră la Bombay în anul 1848, o epocă de mari frământări şi nelinişti care se răspândiseră pe tot globul (Roche 1990: 26).
>
> **TT9b**: Se căsătoriseră la Bombay în 1848, o epocă de mari frământări şi conflicte aproape pretutindeni în lume (Roche 1973: 27-28).

The line probably alludes to the Second Anglo-Sikh War that took place in 1848 and 1849, between the Sikh Empire and the British East India Company and to the European Revolutions of 1848, known in some countries as the 'Spring of Nations'. This revolutionary wave began in France in February, and immediately spread to most of Europe and parts of Latin America affecting over 50 countries. The Romanian reader could thus relate the international events to the Wallachian Revolution of 1848. Both translators left the presupposition as such since they did not consider the meaning of the passage to be affected by the lack of explicitation.

Another instance of presupposition that is not clarified to the target readers is the *geographical reference* to the climate of Quebec. Both translators take the target readers' knowledge for granted and give no further explicitation on this matter:

> **ST 10**: Fate seemed to have a hand in bringing the Whiteoaks to Canada, for just at the moment when the doctor insisted that the wife, if she were to be restored to health, must live for some time in a cool and bracing climate, the husband got notice that an uncle, stationed in Quebec, had died, leaving him a considerable property (Roche 1927: 21).
>
> **TT 10a**: Părea că însuşi destinul intervenise pentru a-i determina pe soții Whiteoak să treacă în Canada, deoarece tocmai când medicii stăruiau ca soția sa – dacă vrea să se refacă va fi obligată să trăiască o vreme într-o regiune cu climă aspră şi rece – căpitanul primi ştirea morții unui unchi al său, transferat în garnizoana din Quebec, care-i lăsase moştenire o mare proprietate (Roche 1990: 27).
>
> **TT 10b**: Părea că soarta însăşi contribuise la mutarea familiei Whiteoak în Canada, deoarece tocmai în momentul când medicul stăruia că soția sa – dacă avea să-şi refacă sănătatea – trebuie să trăiască un timp într-o regiune cu climă răcoroasă şi sănătoasă, soțul primi vestea că un unchi, stabilit în Quebec, murise lăsându-i o moştenire considerabilă (Roche 1973: 28).

The translators chose not to explicitate the presupposition probably as a result of a number of publications on Canada that came out in the pre-communist and communist years and could have been familiar to the Romanian readers. This is the case of Lawrence Burpee's fragments from *Canada's Awakening North/ Nordul Canadei se trezeşte* published in *Adevărul literar şi artistic/ The Literary and Artistic Truth* (1936) or Farley Mowat's *Oameni şi reni/ People of the Deer* (1969) that might have given insights into the Canadian climate.

Intertextual instances are few in the novel. One such example is a stanza from Francis William Bourdillon's *The Night Has a Thousand Eyes*, a British poet contemporary with de la Roche and quoted in chapter 23, 'June Night at Jalna': 'The night has a thousand eyes,/ And the day but one;/ Yet the light of a bright world dies/ When day is done (Roche 1927: 308).

The two Romanian translators include the lines without any explicitation with respect to the translation of the poem or its author:

> **TT11a:** Un suflet are mii de ochi/ Şi inima un are decât unul/ Dar sufletul atât de repede se stinge,/ Când inima o dragoste ți-o frânge… (Roche 1990: 307)
>
> **TT11b:** Mintea o mie de ochi are/ Inima doar cu unul s-a mulțumit,/ Lumina unei vieți întregi însă dispare/ Când iubirea s-a sfârşit (Roche 1973: 418).

Inferences, "if considered as being part of the author's presuppositions are socio-cultural realities that ST readers can easily understand since they refer to their own background. They raise problems in translation whenever socio-cultural gaps prevent the exact rendering into the TL of a SC reality" (Dimitriu 1999: 223). The Romanian translators had to adjust names such as 'The Society for the Suppression of Vice' according to our cultural realities. It became 'Asociația pentru Combaterea Desfrâului' in TT1 (1990: 228) and 'societatea pentru combaterea viciului' in TT2 (2973: 304), respectively. Moreover, the 'Department of Forestry' was clumsily rendered by Giurgea as 'serviciul Casei Pădurilor' (1990: 227), whereas Dobrescu accurately translated it as 'Ministerul Silviculturii', thus preserving the effect of the original for the target readers (1973:302).

Regarding **lexis**, it can be argued that the translator's lexical choices are a result of the author's intention, as can be seen from the subject matter and content. In the case of *Jalna*, since we are dealing with popular fiction for women, the selection of words does not belong to different fields, i.e. no specialized languages are employed, and only standard language is used. Mazo de la Roche used strong identifying gestures, mannerisms, or habits of speech to fix a character in the mind of the readers. As far as *stylistic devices* are concerned, she was very prodigal with *metaphors* and *comparisons* that might seem outdated for contemporary ears:

> **ST 12**: The sky was radiant as a golden sea, and just above the sun a cloud shaped like a great red whale floated as in a dream. (…) The young trees stood in snowy rows like expectant young girls awaiting their first communion. (Roche 1927: 68)
>
> **TT 12a**: Văzu că bolta străluceşte ca o oglindă de aur şi că deasupra soarelui, un nor de forma unei balene, plutea ca într-o imagine de vis. (…) Pomii tineri erau înşirați în rânduri albe şi păreau întocmai ca nişte fetițe la prima lecție de catehism. (Roche 1990: 75)

> **TT 12b**: Cerul era strălucitor ca o mare de aur şi, chiar deasupra soarelui, un nor, de forma unei balene mari, roşii, plutea ca într-un vis. (…) Pomii tineri se înşirau în rânduri albe ca neaua părând că aşteaptă ca nişte tinere fete prima confirmare. (Roche 1973: 92)

The comparison is poorly dealt with in the two versions; the translators fail to render the vehicle for the tenor of the young trees: the first communion is neither 'prima lecţie de catehism', nor 'prima confirmare', but 'prima împărtăşanie', i.e. the colloquial name for a person's first reception of the Sacrament of the Holy Eucharist within the Catholic Church.

In the translation of *epithets*, Giurgea's version is sometimes inconsistent, whereas Dobrescu's preserves the same image for the target readers; thus, young Wakefield who is too 'delicate' to go to school (Roche 1927: 6) is either 'debil' (1990: 12) or 'delicat' (1990: 133) in Giurgea's version, but only 'debil' in Dobrescu's text (1973: 9; 1973: 161). This is despite the fact that de la Roche's euphemism to describe Wakefield is not clearly explicitated in the source text, therefore we do not know the reason why Mr. Fennel was employed to teach Wakefield. At the beginning of chapter 12, we are told that "he slept with Renny because sometimes he had a 'bad turn' in the night" (Roche 1927: 128) which in the two versions becomes "dormea împreună cu Renny, deoarece – din când în când, în timpul nopţii – 'avea crize'" (Roche 1990: 136) and "dormea împreună cu Renny deoarece avea, uneori, noaptea o 'stare proastă'" (Roche 1973: 174). Chapter 13, when Alayne and Eden come to *Jalna* also reads:

> **ST 13**: "He was delicate, too. Not strong enough to go to school". (Roche 1927: 138)
>
> **TT 13a**: "Părea un băiat destul de delicat. Se vedea că nu-i destul de voinic pentru a merge la şcoală". (Roche 1990: 145)
>
> **TT 13b**: "Era cam plăpând. Nu era destul de zdravăn ca să meargă la şcoală". (Roche 1973: 187)

Alliterations such as "I have neither the *time*, the *togs*, nor the *tin* for such a bust-up" (Roche 1927: 126) are successfully translated as "N-am răgaz, nici obraz să-mi fac necaz plecând la drum aşa, pe nerăsuflate" (Roche 1990: 133), and "N-am nici vreme, nici veştminte, nici valută pentru o asemenea petrecere" (Roche 1973: 171), respectively; Giurgea preferred words that rhymed to the faithfulness of the source language, whereas

Dobrescu chose consonance equivalents beginning with the same letter to render the image and preserve the effect of the original.

In *Jalna*, animal imagery (expressed through epithets, metaphors, comparisons) completes the characters' portraits. In her description of the Whiteoaks, Alayne starts with her husband, Eden:

> **ST 14**: But she thought: "He doesn't care. (…) He's as self-centred as a cat. Like a lithe, golden, tortoise-shell cat; and Renny's like a fox; and their grandmother is an old parrot; and Meggie is another cat, the soft purry kind that is especially wicked and playful with a bird; and Ernest and Nicholas are two old owls; and Finch a clumsy half-grown lamb – what a menagerie at Jalna! (Roche 1927: 242)
>
> **TT 14a**: Dar în aceeaşi clipă se gândi: puţin îi pasă de ce-a făcut; (…) E mai egoist decât o pisică. O pisică aurie care, sprintenă şi vărgată; Renny e ca o vulpe, iar bunica lor, un papagal bătrân; Meggie e a doua pisică, una cu părul catifelat care toarce şi pândeşte păsărelele; Ernest şi Nicholas sunt două bufniţe bătrâne; Finch e un mânz stângaci – asta e adevărata menajerie de la Jalna (Roche 1990: 245).
>
> **TT 14b**: Dar gândi: "Nici nu-i pasă! (…) E la fel de egocentrist ca o pisică. Ca o pisică mlădioasă, aurie şi pestriţă. Renny e ca o vulpe; iar bunica lor, ca un bătrân papagal; Maggie e tot o pisică, genul blând care toarce , dar deosebit de răutăcioasă şi afurisită cu păsărelele; Ernest şi Nicholas sunt două bufniţe bătrâne; şi Finch, un mieluşel stângaci, care nu se ţine încă singur pe picioare. Ce menajerie e la Jalna!" (Roche 1973: 328)

The images of the ST are accurately rendered in the two translations except for the personification regarding Finch in Giurgea's version who mistakes the lamb for the colt.

Renny is also compared to a fox, after Alayne and him kiss in the woods:

> **ST 15**: Supposing that she lived in a tiny house in the woods alone – with Renny, waiting for him now to come to her – Oh, God, why could she not keep him out of her thoughts? Her mind was becoming like a hound, always running, panting on the scent of Renny – Renny, Reynard the Fox! [3] (Roche 1927: 244)

> **TT 15a**: Ce-ar fi dacă ar locui cu Renny într-un bordei în mijlocul pădurii – împreună cu Renny - şi l-ar aştepta acum să se întoarcă acasă?! Doamne, cum de nu reuşeşte să-l alunge pe omul acesta din gândurile ei… Aceste gânduri i se păreau acum o haită de ogari care alergau gâfâind, fără să se oprească, adulmecând urmele lui Renny – Renny, Renny – vulpea! (Roche 1990: 247)
>
> **TT 15b**: Dacă ar fi locuit într-o cabană singură… cu Renny, şi acum l-ar fi aşteptat să se întoarcă acasă la ea…o, Doamne, de ce nu poate să şi-l scoată din minte? Mintea ei era ca un câine de vânătoare, alerga mereu, gâfâind, pe urmele lui Renny…Renny, Reynard vulpoiul (Roche 1973: 330).

In Giurgea, the cultural reference to the character of Reynard the Fox, the anthropomorphic red fox and trickster figure in the allegorical French, Dutch, English, and German fables of the 12th century, is lost, but Dobrescu retains the proper noun in translation rendering it as 'Reynard vulpoiul'.

Culture specific items such as 'living room', 'football', 'cribbage' are usually translated in Giurgea's version and left as such by Dobrescu. For instance, "They were married in the austerely perfect living room of Alayne's aunts' house on the Hudson."(Roche 1927: 126) becomes "Se căsătoriră în salonul auster şi desăvârşit ca înfăţişare al căsuţei de pe Hudson a mătuşilor ei." (Roche 1990: 134) and "Căsătoria se oficie în *living-room*-ul mobilat cu un gust auster din casa de pe Hudson a mătuşii Alaynei" (Roche 1973: 172), respectively. The solution adopted by Giurgea is outdated for present-day readers. However, we take into account the development of the Romanian language itself since the 1930s in stating this. Similarly, 'football' (Roche 1927: 222) is rendered as 'foot-ball' by Giurgea (Roche 1990: 226) and accurately translated by Dobrescu as 'fotbal' (Roche 1973: 302). 'Cribbage' is left untranslated and italicized by Dobrescu (Roche 1973: 300) but translated by Giurgea as 'pichet' (Roche 1990: 225).

In other cases, Giurgea omits the culture specific item, whereas Dobrescu retains it italicized in her translation:

> **ST 16**: He wished that he might touch Renny, hold on to his fingers even his tweed sleeve, as he had when he was a little fellow. (Roche 1927: 312)
>
> **TT 16a**: Ar fi vrut să întindă mâna să-l apuce de braţ, sau chiar de mâneca hainei, cum făcea pe vremea când era băieţaş mic (Roche 1990: 311).

> **TT 16b**: A fi vrut să-l atingă pe Renny, să-l apuce strâns de mână, sau măcar de mâneca hainei lui de tweed, ca pe vremea când era mic (Roche 1973: 424).

The two Romanian versions chose *different synonyms* for the same ST lexical item: 'cintezoi' (Roche 1990: 10) and 'prihor' (1973: 7) for 'robin' (Roche 1927: 4), 'gută' (Roche 1990: 240) and 'podagră' (Roche 1973: 320) for 'gout' (Roche 1927: 237), 'limba hindustană' (Roche 1990: 133) and 'limba hindusă' (Roche 1973: 171) for 'Hindu oaths' (Roche 1927: 126), an euphemism for the swear words of grandmother Whiteoak's parrot, etc. Giurgea's version that came out at Venus publishing house also contains *printing mistakes* at the lexical level: "ar trebui ssă fi [sic!] la domnul Fennel!" (Roche 1990: 11) "nu e câtuşi de puțin un motiv ca să fi [sic!] un trântor" (Roche 1990: 12).

Sentence structure marks the writer's style and is usually selected to produce a particular effect on the reader. In de la Roche's realistic escape fiction, there is little deviation from syntactic norms and conventions meant to produce a stylistic effect; the Canadian author's syntax combines simple concise sentences with more elaborate ones and, together with the free indirect style, sentence structure reveals the author's intention. The following fragment reflects the translators' treatment of an elaborate sentence interrupted by a long inclusion:

> **ST 17:** Captain Whiteoak had a very poor opinion of the French, – he had been born in the year of Waterloo, and his father had been killed there, – but he liked the descriptions of Quebec, and when he found himself the owner of property there, with a legacy of money attached, he thought he would like nothing better than to go there to live – for a time at any rate. (Roche 1927: 21-22)

> **TT 17a**: Căpitanul Whiteoak n-avea o părere prea bună despre francezi – se născuse în anul luptei de la Waterloo, în care tatăl său îşi găsise moartea – dar descrierile primite despre Quebec îi făcuseră plăcere şi când constată că a ajuns în stăpânirea unei proprietăți tocmai în această regiune, împreună cu o sumă corespunzătoare în numerar, îşi spuse că nimic n-ar putea să-i facă mai mare plăcere decât să plece şi să se stabilească pe această proprietate, fie chiar şi pentru un timp limitat (Roche 1990: 27-28).

> **TT 17b**: Căpitanul Whiteoak nu avea o părere prea bună despre francezi – se născuse în anul bătăliei de la Waterloo, unde tatăl lui fusese ucis; dar descrierile despre Quebec îi plăcuseră şi, când se trezi posesorul unei proprietăţi şi a unei sume de bani pe deasupra, gândi că nu-şi dorise niciodată altceva decât să trăiască acolo – măcar pentru un timp (1973: 29-30).

In this case, Giurgea remains more faithful to the sentence structure of the original than Dobrescu at least as far as the included sentence is concerned, in spite of the fact that he omits the dash at the end of the fragment. Dobrescu split the compound-complex sentence using a semicolon after 'unde tatălui lui fusese ucis'. She kept only the second dash, thus changing the function of the sentence structure from the original and contributing to a different effect for target readers.

Generally speaking, Giurgea's version is less faithful in sentence structure than Dobrescu's, which tried to preserve the same function and effect as the original. The following fragment illustrates our assertion:

> **ST 18**: Poor Maurice! To-morrow morning, and all the mornings to come, he would be eating breakfast alone. *To be sure, they seldom spoke, but still she was there beside him; she carried his messages to Nannie; she poured his tea; and she had always gone with him to admire he new colts*. (Roche 1927: 76)
>
> **TT 18a:** Bietul Maurice! Mâine dimineaţă şi în toate dimineţile ce vor urma de-acum încolo, va fi obligat să se aşeze singur la masă. *În realitate ei nu stăteau decât rareori de vorbă, dar în orice caz era acolo, lângă el; ea îi transmitea lui Nannie ordinele date de el, îi turna ceaiul şi mergea întotdeauna cu el ca să vadă mânjii de curând fătaţi* (Roche 1990: 83).
>
> **TT 18b:** Bietul Maurice! Mâine dimineaţă şi în toate dimineţile de-aici înainte, îşi va lua micul dejun singur. *Ce e drept, nu stăteau prea des de vorbă, dar în orice caz ea se afla acolo, lângă el; îi transmitea lui Nannie ordinele lui, îi turna ceaiul; îl însoţea întotdeauna ca să admire mânjii abia născuţi* (Roche 1973: 103).

Although none of the Romanian versions preserves the exact syntactic pattern of the ST, Dobrescu is closer to the original than Giurgea. In this case, she maintained the short sentences split by semicolon, whereas Giurgea replaced this punctuation mark with colons, thus changing the function of the original so as to produce a different stylistic effect for Romanian readers.

Suprasegmental features, signaled by optical means (italics, space/ bold type, quotation marks, punctuation, parentheses, deviant ways of spelling for phonological reasons, etc.) are important as they give the reader further information about the author's intention, mark the semantic nucleus of the sentence, and may disambiguate its various possible meanings. For instance, in chapter 19, 'Various Scenes', when Alayne is thinking of Renny and their affair, Mazo de la Roche employs such deviations, slightly changed in translation:

> **ST 19**: He cares nothing about me. Possibly forgets – everything – just as he promised he would – and I cannot forget – and I suffer. (Roche 1927: 143)
>
> **TT 19a**: Nici nu se gândeşte la mine…Probabil că a uitat totul – exact aşa cum mi-a făgăduit – dar eu nu pot uita şi din pricina asta, sufăr (Roche 1990: 270).
>
> **TT 19b**: Ce-i pasă lui de mine? Probabil a uitat…totul, aşa cum a promis…dar eu nu pot să uit…şi sufăr! (Roche 1973: 329)

Thus, if Dobrescu prefers the ellipsis to the dash, Giurgea opts for a combination of the two. Furthermore, by deleting the last dash and replacing it with coordinating conjunctions, the inter-war translator interferes with the author's style and creates a different effect for the target readers.

Furthermore, the Canadian author does not use italics to incorporate foreign quotations into her narrative: *ad infinitum. Verbum sapient* translated by Dobrescu in a footnote is an exception. Italics are used to suggest a character's didactic intentions as in chapter 6 when Pheasant plans her marriage to Piers:

> **ST 20**: "I'm going to run away to be married at half-past one! Dinner must be at the regular time"! (Roche 1927: 75)
>
> **TT 20a**: "Eu voi pleca de-acasă într-un suflet la unu şi jumătate, căci vreau să mă căsătoresc. Masa va trebui servită la ora douăsprezece jumătate cum s-a procedat şi până acum"! (Roche 1990: 81-82)

> **TT 20b**: - La unu şi jumătate am de gând să fug să mă mărit! Trebuie să mâncăm la ora obişnuită! (Roche 1973: 101)

The effect is lost in the two Romanian translations, in which no italics emphasize the modal verb. Yet, Dobrescu compensates by means of the sentence structure which is closer to the ST.

Italics also occur with titles of literary works: *Rob Roy*, *Huckleberry Finn, Arabian Nights, Boys' Own*. The two translators adopted various solutions: Dobrescu generally favours the maintenance of italics, whereas Giurgea prefers inverted commas:

> **ST 21**: I'm turning out these old books. There are dozens and dozens I never look at. Taking up room. Old novels. Old Arabian Nights. Even old schoolbooks. And Boys' Own. Wake may have those [3]. (Roche 1927: 238)

> **TT 21a**: O să arunc toate cărţile astea vechi... În camera asta sunt zeci de cărţi în care nu mă mai uit niciodată, aşa că ocupă locul de pomană. Romane vechi. Uite o ediţie a lui "O mie şi una de nopţi"! Până şi cărţi vechi de şcoală... Uite şi-un exemplar din "Boys Own"! Pe toate astea o să i le dau lui Wake (Roche 1990: 241).

> **TT 21b**: Vreau s-arunc toate vechiturile astea de cărţi. Zeci şi zeci de volume la care nu mă uit niciodată. Ocupă loc degeaba. Romane vechi. O mie şi una de nopţi ediţie veche. Chiar şi cărţi vechi de şcoală. Şi colecţia Boys' Own. Pe astea le poate lua Wake (Roche 1973: 322).

If both translators gave the Romanian equivalent of the *Arabian Nights*, Dobrescu also chose to provide an intratextual explicitation for Boys' Own (i.e. 'colecţia Boys' Own') since Romanian readers were probably not familiar with the varying series of similarly titled magazines, story papers, and newsletters published at various times and by various publishers, in the UK and the U.S., from the mid-19th century to the mid-20th century, for pre-teen and teenage boys. Moreover, Giurgea added the suprasegmental feature of ellipsis at the end of two sentences. In this way, he changed de la Roche's style which consisted in extremely concise sentences ending in full stops so as to address the reader in an unequivocal manner. Such *punctuation* as a mark of the translator's visibility constantly occurs in the pre-communist version of *Jalna;* it can also be noticed in Alayne's free indirect style in chapter 12:

> **ST 22**: This Renny whom she loved was as remote, as self-sufficient, as that rock out yonder. His look of passionate immobility might be the mask of nothing more than a brooding desire to acquire some mettlesome piece of horseflesh for his stalls. Yet how could that be, and she have that feeling that his very silence was an embrace! (Roche 1927: 301)
>
> **TT 22a**: Acest Renny pe care ea îl iubea, părea tot atât de absent şi de mulţumit de sine ca şi stânca ce se vedea de partea cealaltă a dealului… Înfăţişarea lui, de o rigidă imobilitate, ar fi putut să fie numai o mască, dar în realitate se gândeşte probabil să-şi cumpere un nou cal de rasă pentru grajdurile lui… Cum era totuşi posibil când situaţia dintre ei doi, i se părea tot atât de ispititoare ca o îmbrăţişare… Roche 1990: 300)

Sometimes both translators use additional suprasegmental features (such as inverted commas) that are not present in the original. Thus, "We'll have tea at The George" (Roche 1927: 239) becomes „O să luăm ceaiul la 'George'" (Roche 1990: 242) and „Luăm ceaiul la 'The George'" (Roche 1973: 323), respectively.

Composition can be analyzed both at the macro and micro level. The macro-structural level refers to the division of the novel into parts, chapters, and sub-chapters. Interestingly enough, the second Romanian version of Roche's *Jalna* maintains the original division into chapters of the ST, preserving their titles whereas Giurgea's translation deletes the names of the chapters without any explanations. At this level, the inter-war version compensates by means of the preface and a family tree (1815-1926), an addition to the original edition of the book probably included as a way to facilitate the understanding of the target readers.

Mazo de la Roche's characters speak according to their social status and education. The Whiteoaks are part of the Canadian Upper class. In fact, one of the striking aspects in de la Roche's prose is the combination of highly informal and more formal registers. Characters such as Uncle Nick, Mrs. Wragge or John Chalk – the blacksmith speak (highly) informal language, whereas the Renny, Eden or Alayne adopt a more formal register. An alternation between informal and more formal language is the dialogue between uncle Nick and Renny in chapter 4:

> **ST 23:** "Hullo, Renny!" Come for a chat? Can you find a chair? Throw those slippers on to the floor. Place always in a mess – yet if I let Rags in

> here to tidy up he hides everything I use, and what with my knee – well, it puts me in the devil of temper for a week."
> "I know," agreed Renny. He dropped the slippers to the floor and himself into the comfort of the chair. "Have you got a good book, Uncle Nick?" I never seem to have any time for reading". (Roche 1927: 45)
>
> **TT 23a:** Ce faci, Renny? Ai venit să mai stăm de vorbă? Poate găseşti un scaun. Aruncă papucii ăia de colo! Camera mea este întotdeauna val-vârtej, dar dacă i-aş da voie lui Rags să vină să facă ordine, mi-ar dispare toate lucrurile de care am nevoie prin diverse cotloane unde nu pot să mă aplec, şi-n timpul acesta ce-aş face cu genunchiul meu? O astfel de eventualitate m-ar scoate din sărite pentru o săptămână întreagă.
> - Ştiu. – încuviință Renny, şi cu mâna mătură papucii din cale, apoi se aşează în fotoliu confortabil. Ai găsit o carte interesantă, unchiule Nick? Eu nu mai am timp niciodată să pot citi. (Roche 1990: 61-62)
>
> **TT 23b:** - Bună Renny! Ai venit la o mică şuetă? Crezi că poți să găseşti un scaun liber? Aruncă papucii ăia pe jos. E o veşnică harababură aici – dar dacă-l las pe Rags să facă ordine îmi rătăceşte toate lucrurile de care am nevoie şi cu genunchiul meu – ştii m-apucă o stare de nervi care mă ține o săptămână întreagă.
> - Ştiu, încuviință Renny; apoi, dând jos papucii, se aşează comod pe scaun. E bună cartea, unchiule Nick? Eu nu găsesc niciodată timp pentru citit (Roche 1973: 62).

The translators manage to cope with Renny's more formal language (although Giurgea's "Eu nu mai am timp niciodată să pot citi." is a little clumsy because he chose the subjunctive at the end of the sentence which is inappropriate in Romanian in this context, a more elegant solution and faithful to the ST being Dobrescu's). However, both Giurgea and Dobrescu are less accurate in rendering the more informal language of the original: "hullo" becomes "bună" which is more formal. The same holds true for the solutions adopted by translators in the case of "Come for a chat?" and "Place always in a mess" although "val-vârtej" (TT1) and "harababură" (TT2) could be regarded as a form of compensation for the lost effect in translation that the informal language of the ST had on the English readers. Moreover, Giurgea's version is unnecessarily explanatory where it should not be, choosing an addition: "mi-ar dispare toate lucrurile de care am nevoie prin diverse cotloane unde nu pot să mă aplec".

The category of ***effect*** has already been mentioned in our discussion of various aspects of the translation of *Jalna* with reference to translating solutions and their impact on the Romanian readers. As far as the aesthetic quality of the two translations is concerned, apart from the instances of mistranslations in the pre-communist translation of *Jalna* (that we mentioned when discussing various extratextual and intratextual factors), Jul. Giurgea's version also contains instances of *hilarious translations* as in the case of the following fragment:

> **ST 24**: "There seemed a crowd of people about the table, and all were talking vigorously at once. Yet, in talking, they did not neglect their meal, which was a hot, steaming dinner, for dishes were continually being passed, knives and forks clattered energetically, and occasionally a speaker was not quite coherent until he had stopped to wash down the food that impeded his utterance with a gulp of hot tea". (Roche 1927: 17)

> **TT 24a**: "Părea că împrejurul mesei este adunată o mulțime neobişnuită de oameni care vorbesc cu glasuri ridicate şi toți dintr-odată. Totuşi, în timpul conversației, nu uitau de mâncarea din fața lor care era fierbinte şi aburea; farfuriile, cuțitele şi furculițele se schimbau necontenit şi din când în când, cîte unul din cei care vorbea părea că nu poate articula cuvântul până la cap, aşa că se întindea după ceaşca de ceai, împingând pe gât cu ajutorul lichidului aromat dumicatul pe care-l avea în gură" (Roche 1990: 20).

On the contrary, the communist translation of the novel is more accurate, thus rendering the same effect as the original for the target readers:

> **TT 24b**: Păreau să fie mulți în jurul mesei şi vorbeau cu glas ridicat, toți deodată. Totuşi, deşi vorbeau, nu-şi lăsau deoparte mâncarea, un prânz fierbinte, aburind; farfuriile treceau mereu din mână în mână, cuțitele şi furculițele clincăneau energic şi, din când în când, un vorbitor nu prea coerent se oprea să spele cu o înghițitură de ceai fierbinte dumicatul care-i împiedica exprimarea (Roche 1973: 23).

However, there are also instances when the translators achieve an accurate rendering of meaning at relatively high standards of literariness. This is particularly the case of Dobrescu's translation since, for reasons previously discussed, in the communist period the quality of the translations improved considerably. Thus, *Jalna* found a more adequate Romanian counterpart in Dobrescu's version. The two fragments below show an accurate rendering in translation of the comic effect intended by De la Roche for the ST readers:

> **ST 25**: My darling, just imagine your little white rabbit spending his young life nosing into all sorts of mouldy lawsuits, and filthy divorce cases, and actions for damages to the great toe of a grocer by a motor driven by the president of the Society for the Suppression of Vice! Think of it! (Roche 1927:224)
>
> **TT 25**: Iubita mea, poți să ți-l închipui pe iepuraşul tău alb petrecându-şi tinerețea cu nasul vârât în tot felul de procese mucegăite şi cazuri de divorț murdare sau cereri de despăgubiri pentru piciorul unui băcan, strivit de maşina condusă de preşedintele societății pentru combaterea viciului! Gândeşte-te numai la aşa ceva! (Roche 1973: 304)
>
> **ST 26**: "You're priceless. It's worth being interrupted in the very heart of a tropic poem to see your faces down there. You're like paintings by the great masters: Old Woman with Stick. The Cronies (that's Uncle Nick and Uncle Ernest). Young Man with Red Face (you, Piers). Village Idiot (you, Finch). As a matter of fact, I was at my wit's end for a rhyme. Perhaps brother Wake, in his anguish, will supply me with one". (Roche 1927: 272)
>
> **TT 26**: - Sunteți nemaipomeniți! Să ştiți că a meritat să fiu întrerupt chiar în mijlocul unei poezii cu tropi ca să pot admira chipurile voastre aşa cum stați acolo jos. Arătați ca nişte picturi ale unor mari maeştri: Doamnă bătrână cu baston. Prieteni nedespărțiți (adică unchiul Nick şi Ernest). Tânăr cu chipiul roşu (ăsta eşti tu, Piers), Nătângul satului (tu, Finch). Adevărul e că mă împotmolisem căutând o rimă. Poate că fratele Wake, în chinurile lui, o să-mi dea vreo idee! (Roche 1973: 368)

Conclusions

Our analysis of Jul. Giurgea's pre-communist version of Mazo de la Roche's *Jalna* and Liana Dobrescu's communist one based on Christiane Nord's functionalist model in TS showed that both translators tried to preserve the communicative function and the effect of the original for their target readers. However, Giurgea's version contains omissions, hilarious passages and at the micro-level, there are instances of mistranslations (such as 'profesori' for 'schoolfellows') and outdated lexis (e.g. 'salon' for 'living-room') that have been accurately solved by Liana Dobrescu in the communist version. In our opinion, Liana Dobrescu's communist translation of *Jalna* can be safely republished for the readers of post-communist Romania as a better alternative to the pre-communist version signed by Jul. Giurgea.

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Domestication and Foreignization in Culture-Bound Humour Translation. The Case of “Three Men in a Boat” and “Three Men on the Bummel”

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Abstract

Studies on the cultural turn in translation studies cover sufficient ground to acknowledge the difference and occasional overlapping of the linguistic and culture-oriented approaches. The tendency towards biculturalism is reflected in humour translation since opaque elements and culture specific devices pose the challenge of transferring the humorous effect by means of ethnocentric reduction of the foreign text into the target text or by means of preserving the foreignness of it. From these perspectives, the current paper aims at identifying the culture specific items in different humorous devices of J.K. Jerome's novels "Three Men in a Boat" and "Three Men on the Bummel". The analysis of culture-bound humour translation variants in terms of foreignization or domestication predominance therefore confirms the Romanian translators' ability of comparing cultures and transferring the humorous effect from source to target text.

Keywords*:* cultural turn, culture- oriented approach, biculturalism, domestication, foreignization.

Introduction

A sticky translation area, culture-bound humour has always been faced with the risks of annoying the target readers with excessive footnotes or wasting the original comic ingredient. The translators who deal with culture-bound humour within literary contexts acknowledge the cultural translation significance which, though overlapping with the linguistic one, is inclined to apply the “cultural turn” (Bassnett and Lefevere) theories in the culture-bound humorous target contexts analysis. The relation between cultural and linguistic aspects of humour translation put forward the hypothesis that culture bound items domesticating and foreignizing strategies have been given the attribute of sharing common ground with the polysystem theory which emphasizes the relationship between the two cultural systems

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(Bassnett and Lefevere) and the suppressing-resistance power relations between the source and target cultures. To test this hypothesis, this study is built around the exploration of the concepts of domestication and foreignization as a dichotomy, continuum and spectrum, the identification and classification of the culture-bound items within diverse humorous contexts according to the existing taxonomies, the description and comparative analysis of the cultural translation strategies in the corpus of the research with the aim to determine the dominant cultural translation strategy in the dichotomy of Domestication and Foreignization and to what extent the Polysystem and Postcolonial Theories influence the translators' choice of foreignization or domestication.

Cultural Turn Translation Theories and Culture –Bound Items

Language and culture have never existed apart, since culture serves as a context for the language being situated in the center of it. The relation between language and translation has always been given major focus, but the idea of translation, language and culture being "inseparable" has laid the ground for the Cultural Turn (Bassnett and Lefevere) movement. This movement first counterposed linguistic and cultural translation. The linguistic translation dealt mainly with technical issues, such as the issue of how to deal with features like dialect and heteroglossia, literary allusions, or culturally specific items. Contrastingly, the cultural movement went beyond the textual level. Thus, the current tendency supports "the shift from source-oriented theories to target-text-oriented theories and the shift to include cultural factors as well as linguistic elements in the translation training models" (Bassnett in Kuhiwczak and Littau, 2007).

The Cultural Turn theories evolved from the Polysystem Theory, which according to Even-Zohar's view on translation (1978) is "vital to the interaction between cultures" and advances the hypothesis of cultural change which further developed the assertion that translated literature could be regarded as a literary system. His argument supporting translated works correlation lies in the uncorrelatable source-text selection and in the way specific norms, behaviours, policies are adopted but not confined to the linguistic levels only, being "manifest on any selection level as well" (Even-Zohar, 1990:46). With reference to literary translation, which is relevant to this study, it is noteworthy that translating a strong literary polysystem means that their translators tend to apply the possibilities of domesticating in a weak culture.

Postcolonial Theory regards problematic translation as a “significant site for raising questions of representation, power and historicity” (Niranjana, 1992:1). These questions are reflected in the asymmetrical cultural exchange via translated literature: “major cultures” (such as Anglophone, Russian, American) exercise their coercive power over ”minor cultures”, thus displaying cultural superiority in culture translation. In humour translation, this theory might take the form of stereotypical derision through ethnic jokes and satirical interpretation, in terms of diminishing and disparaging the culture specific issues of the source culture, irrespective of its being ideologically “major” or “minor”.

The Skopos Theory also finds its application in humorous culture translation in general and jokes in particular. Since translation is regarded as goal achievement (skopos), its result is the “target text” (Vermeer, 2004:4). The relation between the two has been dubbed “intertextual coherence”.

Translating humorous culture is impossible without referring to culture-bound items which make the joke look exotic and the translation challenging. The term *realia* was coined by Vlakhov and Florinin in 1970 denoting cultural elements; later it was broadened for referring to objects, customs, habits, and other cultural and material aspects that have an impact in shaping a certain language (Catford, 1964; Cerdá Massó, 1986; Newmark, 1988; Guerra, 2012). Harvey (2003:2) defines culture-bound items as institutions and personnel which are specific to a specific culture.

Irma Hagfors and Vinay and Darbelnet (1958, qtd. by Durdureanu, 2011:52) add proper names, food items, words denoting time division,` jobs, positions and professions, drink, baking, particular aspects of social life, whereas Newmark (1988) advanced the broadest taxonomy categorizing the culture- specific items as belonging to domains such as material culture, social culture (work and leisure), organizations, customs, activities procedure, concepts (political and administrative, religious, artistic). His classification is not limited at simple lexical patterns, but extends to more complex structures such as collocations, idioms, proverbs and metaphors. In their later studies Espindola and Vasconcellos (2006:24) followed by Behtash and Firoozkoohi (2009:1578) extended the classification towards such categories as toponyms, anthroponyms, forms of entertainment, means of transportation, fictional character, legal system, local institutions, measuring systems, food and drink, scholastic reference, religious celebration, dialect. Furthermore, Santoyo (2010:15) completes the list with words denoting certain sports, dances, musical and artistic terms, while Tomalin and Stempleski (2013) compress the categories by grouping the culture bound items denoting ideas (values, beliefs, institutions) and products (customs, habits, food, dress, lifestyles) together with the list of culture-specific elements. The above classifications demonstrate that most of the scholars agree on the criteria of culture-bound elements classification which adds transparency to their further identification and analysis in the corpus text in terms of the domesticating or foreignizing initiatives.

Translating Culture: Domestication and Foreignization

The shift from lexical to cultural turn in translation studies demanded the application of certain culture-specific strategies which would measure to what extent the culture-bound elements are transferred from source to target texts. Venuti's (1992) conceptualization of foreignization and domestication as culture translation strategies brought forward the three-dimensional interpretation of those as a dichotomy, as continuum and as a spectrum.

The Asymmetry Hypothesis proposed by Kinga Klaudy (2001, 2009:33), Makisalo (qtd. by Kemppanen 2012:8), Betash and Firoozkoohi (1992) regards foreignization and domestication as a dichotomy placing them at "opposite poles of an axis" and having opposite features as expressed below:

a) the idea of the translator leaving the writer alone as much as possible and moving the reader towards the writer vs the idea of the translator leaving the reader alone as much as possible and moving the writer to the reader (Schleiermacher, 1938 qtd. by Xun Lu, 5);

b) Nida's idea (1982) of domestication, seeking to achieve complete naturalness of the expression by means of dynamic equivalence" vs foreignization which involves retaining the foreignness of the original language text" (Schuttleworth and Cowie, 1997:59);

c) the idea of domestication adopting a "transparent and fluent style to minimize the foreignness of the foreign text" (Yang, 2010:77-80, Munday, 2001:146-147) vs foreignization "not being transparent and eschewing fluency for a more heterogeneous mix of discourses in order to signify the difference of the foreign text" (Venuti, 1995);

d) the idea of domestication "making the translator invisible" (Venuti, 1995:20) vs foreignization which stands for a translator's visibility.

Foreignization and domestication, by contrasting features such as naturalness vs unnaturalness, visible vs. invisible translator, transparent and fluent versions vs non-transparent ones, those retaining vs those reducing foreignness, will explain the following situation: scholars splitting into groups advocating or acting against one of the strategies. Yet, later this dimension was reconsidered and scholars such as Venuti (1995), Berman (2000), Judikate (2009:36) placed both strategies at the opposite ends of a continuum or "along the axis" where procedures such as: addition, naturalization, literal translation, cultural equivalent, omission, globalization, creation contribute to the axis between the two strategies. This dimension goes beyond the concept of dichotomy although the procedures inside the strategies show a very clear overlap between the lexical and cultural translation. The third dimension of domestication and foreignization regards them as a spectrum and enables them to display the capacity to develop one from the other, since there is a standpoint claiming that "foreignizing is also essentially a domestically-based strategy "and that "with the passage of time foreignization always gives way to domestication" (Cai Ping, 2002 qtd. by Yang, 2010). That can make the shift from one strategy into another diachronically possible, thus denying the categorical character of the dichotomy.

Taxonomies related to domestication and foreignization procedures have been advanced by different scholars and all of them reflect the overlapping character of cultural and linguistic translation when dealing with culture-bound items in translation. There is a considerable prevalence of domestication procedures, such as omission, exoticism, updating, situational equivalence (Bastin, 1998), simplification, avoidance of repetition, explication, normalization, discourse transfer, distinctive distribution of lexical items (Laviosa-Braithwaite, 1998), transposition, modulation, equivalence, adaptation (Vinay and Darbelnet, qtd. by Munday, 2001, Zare-Behtash and Firoozkoohi, 2009), functional equivalence, descriptive or self-explanatory translation (Harvey, 2003), synonymy, limited universalization, absolute universalization, naturalization, deletion, autonomous creation (Aixelá, 1996, Zare-Behtash and Firoozkoohi, 2009). It is obvious that domestication is versatile, multidimensional, and therefore aggressive. Foreignizing procedures are less numerous, but more concrete and again culturally and linguistically based: transcription of the original, expansion (Bastin, 1998, Harvey, 2003), borrowing, calque, literal translation (Vinay and Darbelnet, qtd. by Munday, 2001, Zare-Behtash and Firoozkoohi, 2009), formal equivalence (Harvey, 2003), repetition, orthographic adaptation, linguistic adaptation, extratextual gloss, intratextual gloss (Aixelá, 1996, Zare-Behtash and Firoozkoohi, 2009).

Theoretical considerations underlying the concepts of domestication and foreignization demonstrate their direct relation to the Cultural Turn translation theories and linguistic-based procedures insofar as power, ideology, literary system and language contribute to the cultural exposure in humorous literature and its transfer to the target culture by means of the target language.

Domesticating and Foreignizing Culture-Bound Items within Humorous Contexts. The Case of “Three Men in a Boat “and “Three Men on the Bummel”

Since the aim of this paper is to explore domesticating and foreignizing strategies from the dichotomous perspective, instances of culture-bound items have been selected and classified according to the categories gleaned from the previous studies and matched to their translated variants offered by five Romanian translators (Levițchi, 1957; Corduneanu, 1959; Bătrânu, 1985, Decei, 2006; Nițescu, 2009) in the case of *Three Men in a Boat*, and two (Duțescu, 1972 and Decei, 2006) in the case of *Three Men on the Bummel*. In the course of the instances analysed further on, the following culture-bound items taxonomy has been applied: toponyms, anthroponyms, food and drink, clothes and accessories, time and measuring systems, historical events and people, institutions, behaviours (folklore, music, literature, documents, art, proverbs and sayings, entertainment, traditions, stereotypes), dialect, slang, insulting words and exclamations, idioms and allusions. In order to determine the dominant translation strategy (either Domestication or Foreignization) and the procedures at the level of each translated variant and when contrasting both novels, some qualitative and quantitative analysis has been performed as shown in the instances below:

a)Toponyms and anthroponyms						
Type of Culture-specific items	Source Text J.K. Jerome	Target Text 1 Levițchi (1957)	Target Text 2 Corduneanu (1959)	Target Text 3 Bătrânu (1985)	Target Text 4 Decei (2006)	Target Text 5 Nițescu (2009)
Toponyms	Yarmouth (p.155)	Yarmouth (p.165)	Ярмут (Iarmut) (p.245)	Yarmouth (p.177)	Yarmouth (p.235)	Yarmouth (p.172)
Anthroponyms	George	George	Жорж (Jorj)	George	George	George

Toponyms and anthroponym instances denoting names of cities and people have been foreignized by all the translators applying transliteration excepting the translator Corduneanu (1959) who applied the transcription procedure preserving the Cyrillic spelling Жорж (Jorj) and Ярмут (Iarmut) but rendering the transcribed form of the word. Corduneanu's choice of translation procedure has historical and ideological backgrounds. His translation was performed in 1959 when the Republic of Moldova was a part of the Soviet Union and used the Cyrillic alphabet for the Moldovan dialect which was then erroneously given the status of language. The influence of Russian as a language included imperialistic tendencies in order to influence and to extend its cultural and linguistic boundaries over weaker cultures, prone to political submission, such as Moldovan culture at that time.

The translators of *Three Men on the Bummel* (Duțescu, 1972) and Decei, 2006) employed both translation strategies as it may be observed in the example below:

Type of Culture-specific items	Source Text J.K. Jerome	Target Text 1 Duțescu (1972)	Target Text 2 Decei (2006)
Toponym	Beggarbush	La Harris (p.244)	Beggarbush(p.65)

In this example Beggarbush stands for Harris's place being a British culture-specific way of naming houses which is different from other countries. The translator Duțescu (1972) domesticated the word by using the explanation procedure *la Harris* which facilitated the Romanian reader's comprehension but deprived him of the cross-cultural awareness of the British names of places. Contrastively, the translator Decei (2006) employs foreignization by employing the exoticism procedure with *Beggarbush* which, though foreign to the Romanian reader, makes the translation and the translator visible.

b) Food and drink

Type of Culture-specific items	Source Text J.K. Jerome	Target Text 1 Levițchi (1957)	Target Text 2 Corduneanu (1959)	Target Text 3 Bătrânu (1985)	Target Text 4 Decei (2006)	Target Text 5 Nițescu (2009)
Food	rhubarb tart	plăcintă cu revent (p.8)	plăcintă cu revent (p.8)	plăcintă cu revent (p.31	plăcinte cu revent (p.8)	tartă cu rubarbă (p.12)

Food	half of a penny bun	o bucată de cozonac de o jumătate de penny	o bucată de turtă dulce (p.103)	o bucată de biscuit (p.69)	chiflă cu stafide de o jumătate de penny (p.86)	o bucată de cozonac de o jumătate de penny
Drink	Scotch	Whisky scoțian (p.17)	виски скоциан Viski skoțian (p.43))	Whisky scoțian (p.18)	Whisky scoțian (p.25)	Whisky scoțian (p.25)

In the case of culture-specific items denoting names of food and drink, the translators′ choice of strategies is irregular. All the Romanian translators but one domesticated the traditional British dish *Rhubarb tart* where *tart* stands for *an open pastry case containing a filling* replacing it by a traditional Romanian pastry dish *plăcintă* which means prepared pastry made of dough sheets with cheese, meat, fruit filling in between. The domestication procedure applied in this case is functional equivalence, since the source and target culture dishes belong to the pastry group of dishes, being close in meaning though not identical. The formal equivalent *tartă*, on the other hand, proves that the translator Decei (2006) has applied foreignization. The second example from this group encompasses two culture-bound items *bun* and half of the *penny*. The word bun, which *denotes a bread roll of various shapes and flavorings, typically sweetened and often containing dried fruit*, was translated mainly by means of domestication where the target language variants *cozonac, biscuit, brioşă* are different in meaning, however, and served under different circumstances. Only the translator Decei advanced the equivalent *chiflă* followed by the addition *cu stafide* which may probably drive the readers away from the original meaning of a British *half of a penny bun*. The currency unit *half of a penny* has been transliterated and consequently foreignized by the translators Levițchi (1957), Decei (2006) and Nițescu (2009) and omitted and as such domesticated by Corduneanu (1959) and Bătrânu (1985). As for the culture-bound drink translation, its is noteworthy that all the translators applied foreignization by means of borrowing the word *whisky* to be followed by the addition *scoțian*, whereas Corduneanu applied transcription which reflects the Russian specific pronunciation of the [w] sound as [v] in виски (viski) instead of the regular Romanian whisky.

In the "Three Men on the Bummel", different aspects of equivalence were used by the translators Duțescu (1972) and Decei (2006) as acting for either domestication or foreignization. Thus, translating humorous stereotype and allusion to folkloric mythology formal equivalence and equivalence with slight grammatical deviation have been employed by both translators to achieve foreignization. The instance referring to entertainment, *Jack in the box*, which means a toy consisting of a box containing a figure on a spring that pops up when the lid is open, has been translated by means of adaptation which distorted the idea of a sudden uppish jump through which the author wanted to convey the element of surprise produced by the original toy. The domestication strategy chosen to translate the given culture-bound word failed to convey the element of surprise since the toy "Hopa Mitică", stands for a celluloid doll that always remains upright, because the center of gravity is located at its base, which, as a result, spoils the similar effect. The table below acts as evidence:

Type of Culture-specific items	Source Text J.K. Jerome	Target Text 1 Duțescu (1972)	Target Text 2 Decei (2006)
stereotype	Every Englishman is mad.	Tot englezul e zurliu. (p. 362)	Toți englezii sunt puțin nebuni. (p. 238)
entertainment	like a Jack in the box	ca pe un Hopa-Mitică	ca pe un Hopa-Mitică
allusion to folklore mythology	Bogie Man	Baubau (p. 389)	Bau-Bau (p. 277)

Research Data

Throughout this research, it becomes obvious that the list of culture-bound items denoting toponyms prevails, thus proving the travelogue character of both novels. Then come the historical events, behaviours, institutions which make the novels culturally valuable and less linguistically dependent, as the results of the study show in the table below.

Table 1. Culture-specific items taxonomy used in this study

Type of Culture-specific items	*Three Men in a Boat*	*Three Men on the Bummel*
Toponyms	108	117
Anthroponyms	26	23
Food and drink	39	26
Clothes and Accessories	6	14
Time and Measuring System	12	6
Currency	8	6
Historical events and People	52	29
Institutions	25	31
Behaviours (folklore, music, literature, documents, art, proverbs and sayings, entertainment, traditions, stereotypes)	48	83
Dialect	2	3
Slang	9	3
Insulting words and exclamations	19 +13	13+13
Idioms	23	31
Allusions	14	15

Judging things diachronically, the shift from domestication strategy to foreignization is obvious. The results of the "Three Men in a Boat" novel confirm this hypothesis since the more recent translators such as Decei (2006) and Nițescu (2009) were preceded by Levițchi who, in 1957, seemed to be anticipating the tendency to prefer the domestication strategy, whereas Corduneanu (1959) and Bătrânu(1985) opt for domestication in spite of the many transcription procedures used by Corduneanu because of some postcolonial ideological impact on the Moldovan dialect. The table below presents the results of investigation in numerical data:

Table 2. Domestication and Foreignization strategies and procedures in the translated versions of *Three Men in a Boat*

Levițchi (1957)		Corduneanu (1959)		Bătrânu (1985)		Decei (2006)		Nițescu (2009)	
Dom.	Foreign.	Domest	Foreign.	Dom.	Foreign.	Dom.	Foreign.	Dom.	Foreign.
Equiv. 44	Borrow. 47	Equiv 44	Borrow. 32	Equiv 51	Borrow. 40	Equiv 22	Borrow. 65	Equiv 43	Borrow. 52
Omiss. 6	Exotic. 120	Omiss. 15	Exotic. 84	Omiss. 21	Exotic. 74	Omiss. 3	Exotic. 96	Omiss. 6	Exotic. 125
Substit 48.	E-T Gloss 24	Substit 38	E-T Gloss 0	Substi 57	E-T Gloss 11	Substi 20	E-T Gloss 37	Substi 50	E-T Gloss 14
Funct. Equiv. 50	Orth. Adapt. 16	Funct. Equiv. 25	Orth. Adapt. 39	Funct. Equiv. 69	Orth. Adapt. 13	Funct. Equiv. 31	Orth. Adapt. 21	Funct. Equiv. 50	Orth. Adapt. 16
Adapt. 31		Adapt. 35	Transcr 52	Adapt 39		Adapt 27		Adapt 31	
Idiom. 20		Idiom. 18		Idiom. 22		Idiom. 18		Idiom. 20	
Univer 29		Univer 28		Unive 39		Unive 27		Unive 28	

In the second novel, the situation is almost the same: the tendency to foreignize increases diachronically with the translator Decei's (2006) insignificant but still prevalent option of using procedures such as exoticism and extratextual gloss. Consider the tables below:

Table 3. Domestication and Foreignization strategies and procedures in the translated versions of *Three Men in a Boat*

Dan Duțescu (1972)		Lia Decei (2006)	
Domestication	Foreignization	Domestication	Foreignization
Equivalence 30	Borrowing 23	Equivalence 55	Borrowing 20
Omission 10	Exoticism 142	Omission 8	Exoticism 148
Substitution 6	Extratextual gloss 19	Substitution 4	Extratextual gloss 31
Functional eq.31	Orthographic adaptation 4	Functional eq.40	Orthographic adaptation 3
Adaptation 12		Adaptation 12	
Idiomatic trans.11		Idiomatic trans. 16	
Universalization 23		Universalization 34	

Conclusion

The increasing tendency of foreignizing culture-bound items proves the validity of Venuti's claim about the significance of making the translation and the translator visible when transferring cultures. In spite of the linguistic unnaturalness or the puzzling effect on the reader, foreignizing culture-bound items brings some novelty and foreignness in translated literature. Domestication, on the other hand, is appealing and intriguing when being investigated since it reveals the translators' skill in language manipulation, so that the readers for entertainment hardly notice their effort in translating cultures.

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On Romania's Contribution To *The Great Feast Of Languages*: Shakespeare World Translation Conference, Cologne, 4-8 June 2016

George VOLCEANOV[*]

Abstract

This article is not what one might expect it to be in terms of "Shakespeare research" but, rather, a narrative, or a diary, covering the events that took place in Cologne, Germany, from June 4th to 8th June 2016, during a Shakespeare Translation Conference aimed at celebrating, in a peculiar way, the tetra-centenary of the Bard's posthumous life under two mottoes: Shakespeare Lives in 2016 *and A Great Feast of Languages. Romania held a privileged position, as one of the just three European countries invited to attend this unique, spectacular event. The article presents both the team leader's personal views and the opinions voiced by members of the Romanian translators' team.*

Keywords: Shakespeare, conference, translation, adaptation, performance, consensus.

Prologue

In late April 2016, after I had just returned from the International Shakespeare Festival organized every two years in Craiova, I got a surprising invitation from the British Council (personified by Alis Vasile, project director) to accept the leadership of a Romanian group of literary translators invited to a "Shakespeare conference" in Cologne, in early June. The more surprising it was, considering the fact that after my six consecutive participations (between 1996 and 2001) in the annual British-Romanian literary seminars and a translation award (for my Romanian version of Lawrence Durrell's *Prospero's Cell*, conferred in 2001) the Council had seemed to neglect me and my work for in the past fifteen years.

The then forthcoming conference was part of a wider project, *A Great Feast of Languages*, advertised on several British Council webpages around the world as "a year-long international focus on translating Shakespeare for performance", involving "a series of up to eight translation

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workshop programmes and a chain of public panel discussions between British and international translators, writers, academics and practitioners"; the project centred "around five-day translation workshops bringing together translators, writers, actors, directors and academics to explore the challenges and complexities of translating Shakespeare's plays and poetry."

The project was jointly developed by the British Council, Globe Education, Writers' Centre Norwich (WCN) and the British Centre for Literary Translation (BCLT). Step one was the Cologne translation conference at issue, which aimed at bringing together "translators and theatre practitioners in Cologne for an intensive week of workshops and discussions focusing on translation for performance in German, Polish and Romanian". This event was heralded as part of a series of workshops focusing on translation of Shakespeare taking place around the world, in countries including Qatar, Germany, Brazil, India and the UK.

The five-day translation workshop took place, as planned, in Cologne, at two venues, Alte Feuerwache and Schloss Wahn from 4th to 8th June 2016. It was preceded by a briefing meeting for the *faculty* on 3rd June. Thus did I come to learn that *faculty* signifies a body of competent people conferred power, authority, or prerogative to act in given circumstances. The members of the faculty included Duncan Large (British Centre for Literary Translation), Patrick Spottiswoode (Director of Globe Education – text advisor), Elke Ritt, Eva Rhiemeier and Will Kemp (British Council), and the "inspiring workshop leaders in each language" (as, again, advertised on the website of the British Council), i.e. Michael Raab (English-German workshop leader), Marta Gibinska (English-Polish workshop leader) and George Volceanov (English-Romanian workshop leader).

The targeted participants were early- to mid-career translators, working under the supervision of a text advisor and a workshop leader, whether a theatre translator and drama critic (Michael Raab), a distinguished, renowned Shakespeare scholar (Marta Gibinska), or a literary translator and Shakespeare editor (G. Volceanov).

The Romanian participants and the opening night

Unlike their German and Polish colleagues, who chose to advertise the conference and select participants on the basis of a set of criteria, the Romanian British Council officer in charge with the project built the team on the basis of individual invitations sent to several translators and experts on translation studies. Violeta Popa (a dramaturge at the National Theatre of Bucharest, and co-founder of the "Shakespeare for the Third

Millennium" translation project) and Rareş Moldovan (an award-winner translator with previous experience of Shakespeare translation for the stage, materialized in a *Hamlet* staged at the State Theatre in Sibiu) were among those who declined the invitation. Invitations were, rather randomly, sent out to several universities and, in the end, the team was made up, by and large, by a group of academics who answered *yes* instead of *no*; hence the heterogeneous line-up of the Romanian team, with nearly no previous experience whatsoever, with the notable exception of Anca Tomuş, who has produced in recent years a new stage version of *Romeo and Juliet* for the same State Theatre of Sibiu. The other seven members recruited by the British Council were Radu Andriescu (a poet and literary translator) and Dana Bădulescu (both from Al. I. Cuza University of Iaşi), Loredana Pungă (a teacher of translation studies) and Andreea Şerban, a Shakespeare scholar (both from the West University of Timişoara), Bogdan Radu Stănescu (a film-script translator at the national TVR corporation), Violeta Baroană (the editor of an on-line publishing house of the University of Bucharest) and Eliana Ionoaia (an assistant teacher at the University of Bucharest). Before the Cologne workshop I had had the opportunity to organize and conduct three seminars of literary translation from Hungarian into Romanian at the Hungarian Translators' House in Balatonfüred, back in 2012, 2014 and 2015; so, I was aware that what our team needed as a valuable asset was a versatile versifier able to cope with the Elizabethan iambic pentameter and with the rhyming pattern of the Shakespearean sonnet. That is why, as a workshop leader, I asked the British Council to invite Alexandru Călin, a young polyglot translator (from Catalan, Latin, Hungarian and English) and skilled versifier, to join our team – and in the long run my suggestion turned out to be judicious.

The organizers of the conference encouraged the team building process by inviting the three delegations to *Shakespeare und die Musik*, a concert by Collegium Musicum, followed by drinks.

Day one: Alte Feuerwache – objectives, methods and *Hamlet*

The first day of the conference opened with the presentation of the thirty participants from the three European countries, followed by an introductory discussion aimed at setting the wider context for the translation workshop. The discussion focused on issues such as "who we are translating for – audience, reader, Shakespeare scholars" and "the differences between literary and theatre translation". At Patrick Spottiswoode's suggestion, the participants examined the pros and cons of translating into historical or contemporary language. As for myself, I strongly endorsed the idea of translating for present-day audience and readers in "contemporary, modern language." I argued that the largest part of Shakespeare's audience in the London theatres of his time must have been young people (the London apprentices). A general consensus was reached as regards the need to translate into contemporary language. Patrick Spottiswoode insisted that Shakespeare should not be regarded as an icon or a statue, he *is alive* and he is a human like all humans and his thoughts and words must be treated accordingly. Next, he reminded the participants that Shakespeare wrote for the stage and, accordingly, he must be translated *for performance*.

In fact, that was the *raison d'être* of a text advisor representing the Globe. Moreover, the fact that the translations were not intended for the *page* (for a reading session and publication) but for the *stage* was emphasized by the presence of the Polish, German and Romanian actors who joined the translators on the last day of the conference and performed the newly wrought versions in front of a multi-ethnic audience and the British Council cameramen. By the time the translators started to work on their first assignment, they knew that they were supposed to use their skills in exploring the challenges of translating for performance – such as translating poetry, dialogue, wordplay and humour. They also knew that alongside the practical, hands-on workshops there would be panel discussions focusing on various aspects of Shakespeare and translation.

Duncan Large and Patrick Spottiswoode pointed out, in their introductory speeches, that "the main focus of the week is the workshop on translation for performance, designed to encourage *collaboration* and *peer learning* for emerging literary and theatre translators. The workshop will explore different Shakespearean texts and cover different translation challenges. The groups will discuss any existing variant translations of each text and then produce their own consensus translation." Consensus became the keyword and guiding principle of the five-day team work.

Patrick Spottiswoode provided a short film of a Globe actor performing the "To be or not to be" soliloquy in *Hamlet*, so that this could be viewed as part of the workshop. The film included discussions between the director and the actor, aimed at clarifying the meaning of the speech and the choice of acting style.

Spottiswoode then took upon himself to act as text advisor, working with the translators on a close reading of the text. In the case of existing translations of the plays from which excerpts were to be translated anew, the translators could, in his opinion, explore them at the outset of the workshop, before embarking on their consensus translation.

The organizers of the conference made it clear that the aim of the consensus translation was for participants to work together collaboratively to produce one shared version of a text. The group would work their way through each extract, proposing translations and weighing the pros and cons of various solutions. In each session, one person was to be assigned to type up the translation as the discussion progressed, with the text projected on a screen so that the whole group could see it. Eliana Ionoaia acted as typist of the Romanian group.

The point of departure of the idea of consensus was the hypothesis that participants are likely to have many opinions about how to translate; the workshop offered a space for them to share their ideas and discuss their different options, with the text in front of them. Hence, the focus was on exploring the process of translation, through discussion and hands-on practice, rather than on the end product. The participants in the conference were, therefore, encouraged to discuss in detail all the challenges, with the workshop leaders, the Globe Education text advisor, the actors and each other. The workshop leader's main tasks in this process were setting the pace for the workshop and ensuring that all participants join in and have their say, without any individuals dominating the discussion. It was workshop leader's role to facilitate the conversation, encouraging the group to discuss all the possible translation options and solutions to particular challenges within the text, in discussion with the Globe Education text advisor. Another interesting viewpoint expressed by Duncan Large and Patrick Spottiswoode during the preliminary discussions was that "Although we will aim to produce a consensus translation, the workshop leaders should encourage participants to recognize that there is never *one single correct answer*, but that there are *many ways to translate*."

As for participants, they were encouraged to explore in depth all elements of the text and discuss any translation issues that arise, from cultural and historical context to linguistic issues, right down to the use of punctuation.

And Day One continued with the first attempt of each group to grapple, in separate rooms (or, rather, halls) with "To be or not to be". It lasted from 11:30 to 17:00, with a half hour lunch break between two workshop sessions. I quote from a participant's later recollections:

> George Volceanov, the „captain” of the Romanian translation team, hardened in tournaments and used to fight spears demands that we should say something (rather intelligent, if possible) in iambic pentameters. It's „piece of cake”, that's the way we speak (in) Romanian all the time! Well, I'm not sure I've spoken in pentameters before but for me this is the initiation test. [...]
> The "Captain" approaches it with ease. Shakespeare has got off his pedestal followed by his characters, with their language and all. When you translate Shakespeare, he must sound natural – in the iambic pentameter used by the Romanians since dawn to midnight. Consensually, the Romanian translation of Hamlet's soliloquy, a touchstone of any translator, sounds really good. (Bădulescu)

The Romanian group originally opted for revisiting some of the older translations and even had Vinea's version projected on the left side of the screen. The right side was to be filled in with the consensus translation. After a good, promising start, the translation stalled towards the mid-section of the soliloquy. Everybody started to dig deeper and deeper into the layers of the text, solutions piled one upon another and the workshop leader had to keep raising his voice to remind his colleagues that the end product should not be an over-sophisticated philosophical manifestation of intellect but words that must be comprehended by audience at first hearing. What I/we came to learn by the end of the first day was that Vinea's version had become an obstacle; it diverted the translators' attention from their task and their original solutions instead of proving helpful.

The mood of the day was saved by a trip to the Globe Theatre in Neuss (a perfect replica of the London playhouse) where the conference participants could watch an excellent Berliner ensemble production of *Zwei Herren aus Verona*, i.e. *The Two Gentlemen of Verona*.

Day two: Alte Feuerwache – from *Hamlet* to *Romeo and Juliet*

The three groups started their second workshop day at the same venue, the former building of the Cologne Fire Brigade. The whole morning and midday were dedicated to Hamlet's soliloquy. Participants were supposed to finish the soliloquy before lunch break but all groups were lagging behind scheduled and an extension of deadline was negotiated. This meant that the final session of the day, dedicated to the consensus translation of the shared sonnet of *Romeo and Juliet*, was cancelled. However, there still was plenty of time for what the organizers called "sharing session of challenges faced by each group". It was a great opportunity to compare notes and exchange ideas. It turned out that each group had to cope with different challenges, depending on various *formae mentis*, cultural traditions and the specific features of each target language. German workshop leader Michael Raab was amazed to see the bulky dictionaries of synonyms used by the Romanian translators, suggesting the wide range of possibilities Romanian provides translators with.

The second day ended with a Globe short film presenting the lovers' shared sonnet in *Romeo and Juliet* followed by a second, interrupted one (*sonetus interruptus*, as Patrick Spottiswoode termed it), and with the text advisor's guidelines for the next day's assignment.

As for the depth to which the semantics of "To be or not to be" were explored by the Romanian group, here is a testimonial to the group's interpretative and literary skills, in the form of a commentary signed by Andreea Şerban and Dana Bădulescu on the conference blog specially created by the British Council.

> **Word of the Day: "shuffle off this mortal coil"**
> [...] we [...] started the translation of this problematic phrase towards the end of the final session on day 1. We first discussed the meaning of the individual words in English.
>
> The entire line "When we have shuffled off this mortal coil" is an image that reinforces Shakespeare's approach to everything there is in maritime terms. Of course, what accounts for this metaphoric propensity is a cast of mind forged by the culture of an island. If life with all its hardships is *a sea of troubles*, death is *shuffl[ing] off this mortal coil* – a metaphoric image which suggests that the body unwraps its coils of rope as a ship would. The syntagm is based on a contrast which contains in a nutshell the series of oppositions in Hamlet's soliloquy: while *shuffl[ing]* off implies the idea of getting out of or avoid a responsibility or obligation, *coil* is a word which in Latin *(colligere)* means *bring together*. Therefore, "When we have shuffled off this mortal coil" is an extremely strong visual expression of Hamlet's mind tugged between conflicting thoughts.
>
> As regards translation, we first tried some more religious versions as equivalents, all of them centring on the soul leaving the body (e.g. "când sufletul se desprinde de trup"/ *when the soul separates from the body*) but we found them all inadequate because they did not render Shakespeare's original idea. We knew that Shakespeare used several sea-related metaphors, and the *coil* itself is one of them, so we also considered Romanian equivalents such as "parâmă" *(rope, coil)* and Alex promised to tell us a joke related to this at the end, after we have found the best option.

> Then we looked at earlier translations, which used a more archaic and poetic language, but we also found them inadequate, because they particularly used the word "hoit" *(corpse)*, which has an undesired connotation of decomposition. We finally decided on "trup muritor"/ *mortal body* and played with collocations related to it: "când trupu-ti laşi în urmă"/ *when you leave your body behind*, or "când te desprinzi de trupul muritor"/ *when you detach from your mortal body*, only to finally settle on "când scapi de-a trupului povară"/ *when you get rid of your body's burden*, which seemed to best fit the iambic pentameter rhythm and was in accordance with the rest of Hamlet's soliloquy. And now, the joke we promised. [We assume it's an actors' dry joke, which would probably make more sense in Romanian.]
>
> Two sailors are talking. The one on the dock yells in Romanian: "Throw me the coil so we can tie the ship". The one in the look-out position, high up on the mast, replies in English: "I'm sorry, I don't understand what you're saying. I don't speak Romanian." The one on the dock gets irritated and says "Throw me the damn coil so we can moor the ship". The other one replies "What? I don't understand what you're saying." The former one gets really angry and he shouts back: "Do you speak English?" "Yes, of course I do." To which the former answers in Romanian again: "Then throw me the damn coil so we can moor the ship."
>
> Our conclusion to this joke would be that, in performance, what you say is less important than how you say it. So, if we were wrong in any of the versions we suggested, it's the actor's job to mend it. [Wink, wink; nudge, nudge.] (Şerban and Bădulescu).

Day three: Schloss Wahn – *Romeo and Juliet* and public event

The last three days of the conference unfolded at a different venue, an eighteenth century castle located some forty kilometres from Cologne. The accumulated fatigue induced by commuting was partly compensated for by the beautiful yard and the green scenery surrounding the castle, which took us back in time to an age that resembled Shakespeare's days. The third day was dedicated to the translation of the shared sonnet. The day before the "Captain" had decided to split the group into smaller units, allowing the participants to choose their own line-ups. Team 1 included Radu Andriescu, Dana Bădulescu and Eliana Ionoaia; Andreea Şerban, Loredana Pungă, Violeta Baroană and Bogdan Stănescu were the members of Team 2, while Alex Călin and Anca Tomuş teamed up as a competitive duo. Although Team 1 proposed an inspired translation of Juliet's concluding line *You kiss by the book* ("Săruţi meşteşugit"), the Captain awarded the laurels of the day to the members of Team 2 and Team 3. Two days later, the Romanian actors invited by the British Council to perform the translations opted for the version produced by Team 2. Meanwhile, both versions have been published in the on-line professional journal *Revista de traduceri literare* (Issue 9, 2016.) The word of the day was discussed by as follows:

> **Word of the Day: "You kiss by the book"**
> The phrase became the subject of heated debate among team members mainly for three reasons:
> Firstly, it was challenging enough to translate because it is only a half-line. Moreover, it is part of an exchange between the two lovers – it is Juliet's reply to Romeo's request for another kiss. It is also part of a rhyme scheme that had to be preserved in the Romanian version. This posed another challenge to each work group, mainly because we were also trying to avoid resorting to solutions used in previous translations.
> Secondly, it is so ambiguous that it invites several possible interpretations and, therefore, translations: does it mean *you kiss by the rules* – i.e. observing all codes of propriety and rules of gentlemanly courtship – or *your kiss feels just like those I've read about in books*? Since Juliet is only thirteen, going on fourteen, with no first-hand romantic experience and since we have reasons to assume that she has only vicariously experienced love-making and kissing by reading about them, some of us went for the second reading of the phrase and proposed the Romanian equivalent "Săruți ca în cărți." In terms of prosody, however, the only difference between the two Romanian readings, rendered as
> "ca la carte" / "ca în carte," respectively, lies in the choice of prepositions, which probably would have made our work much easier than it usually is in other target languages, because it entails no change in the rhythmical pattern. The choice that we had to make was between two different interpretations, none of which would have had a significant impact on the meter. That being said...
> Thirdly, when one has to render the whole half-line, *kiss*-es included, and verbs come into play, things get a little bit trickier. As mentioned earlier, the possible literal translations would be "săruți ca la / în carte." Well, when a verb is added, none of them seems to meet the rhythm anymore! In the verb (i.e. "săruți") the stress falls on the second syllable, while in "carte" it falls on the first. One doesn't have to be a maths genius to notice it doesn't fit.
> So, in a way, this phrase posed a double threat to us. Even in prose, we weren't exactly sure what "kissing by the book" would translate to in Romanian. While the afore-mentioned literal translations retain the original ambiguity of the line, they fail to meet the meter. On the other

> hand, an adaptation of this phrase meant we would have had to settle for one of its two possible meanings. (Călin and Tomuş)

The two versions our team eventually came up with reflect) both these solutions: the first slightly adapts the original to "săruți meşteşugit" (which more or less means "you're a damn good kisser," derived from the first of the two possible readings); the other one, "Săruți chiar ca la carte" – which, thanks to an extra monosyllabic word, added there for metrical reasons, translates as "you really kiss by the book" – manages to capture both meanings and, at the same time, to preserve the ambiguity of the original.

Day Three was a long day, indeed. After the sharing session on challenges faced by each group, dinner was served at 18:00 and the conference participants reconvened at 19:30 for a panel discussion, a round table on "The Reception of Shakespeare in Germany, Poland and Romania" chaired by Duncan Large, with the participation of P. Spottiswoode and the workshop leaders. The merry crew got back to the hotel in Cologne at a very late hour.

Day four – Schloss Wahn: Falstaff on "honour"

The texts chosen for translation by the organizers of the conference covered blank verse, rhyming verse and prose. After "To be or not to be" and the shared sonnet, Falstaff's brief speech (soliloquy) on honour was assigned for translation. The soliloquy runs in the form of a catechism session, consisting of questions and answers. The answer to all questions throughout the speech is invariably *No*. Unlike the other teams, the Romanians chose to use several negative adverbs instead of monotonously repeating the negation "Nu". From the two *Henry IV* plays we learn that Sir John is, at the same time, a college graduate and a leader of the London underworld, that he is constantly mixing the high style with the low style, Biblical allusions with swearwords and slang. That is why the use of several negative adverbs added some extra colour to Falstaff's colourful speech:

> Oh, yes! You turn the sack of words inside out and find about six ways to say no but it's worth doing so! Falstaff speaks like a thug, his language sounds colourful, but in German it sounds like trundling boulders. But when you say "no" in six different ways, including onomatopoeic ones, it's as if you really let language roll freely. (Bădulescu)

However, there were other decisions to make, too. The commentary below illustrates how carefully the team prepared the translation of an eight-line prose speech:

> **Word of the Day: "prick"**
> Day 4 of our workshop was dedicated to Falstaff's famous speech on honour.
> Before we started to translate the selected text we had an introductory discussion about Falstaff's place in the Shakespeare canon, with references to Harold Bloom *(The Western Canon)* and Jonathan Bate *(The Genius of Shakespeare)*. We also discussed the way in which Shakespeare handles various stylistic registers to present the characters living at the Court, in the London underworld, and in northern England. *1 Henry IV* is probably the Shakespearean play with the largest number of curses and swearwords, while *2 Henry IV* abounds in bawdy terms.
> After this background warm-up, we moved on to the text and translated Falstaff's speech in short, colourful phrases. The word of the day was *prick*, which generates the pun based on *prick on* and *prick off* (meaning *urge* and *mark one for death*, respectively). We were aware that *prick* in this context had no sexual connotation whatsoever. We contrasted this word to another famous bit of speech from the same play, Hotspur's "it is no time to play with mammets and tilt with lips". [...]
> Back to Falstaff's *prick*, we decided, after some deliberation, that what we should do is to look up two Romanian idiomatic phrases constructed around the same verb and with the same meaning as the English word. It was rather easy to find them: "a da ghes", meaning to *urge* / to *be urged*; and "a da în cap" – the literal meaning of the latter phrase is to *knock smb. on the head*, but its figurative secondary sense is to *kill*, *destroy*, *do away with*. In a fit of enthusiasm, we then overdid things by trying to create our own pun by further using the word "cap" *(head)* in another idiomatic phrase meant to translate *when I come on*. After some more deliberation we decided that the repetition of the word "cap" impinged on the overall effect of the passage, so that we dropped the second "cap" and kept things simple, translating *come on* as "ies la atac", i. e. *attack*, or *charge*. After these alterations the whole passage reads as follows: "În fine, onoarea îmi dă ghes. Da' dacă îmi dă în cap taman când ies la atac?" The Romanian actor working with us, Mr Joan Pascu, proves to be an excellent Falstaff and our translation fits him like a glove – we were relieved to see that our translation needed no brush-up and rewriting. (Volceanov a).

As usual, the day ended with a late afternoon sharing session.

Day five – Schloss Wahn: reviewing, editing, public event

The last day was devoted to reviewing and editing the translations of all three excerpts, with a final visit from the actors to perform all the edited translations in advance of the evening performance. The organizers also planned a wrap-up discussion with the workshop leaders, exploring the challenges they had faced during the week in translating Shakespeare. At the last moment it was replaced by series of collective interviews conducted by Duncan Large and filmed by British Council cameramen for the archives of the project.

It was yet another very long day, with the public event (*Performance of The Great Feast of Languages* new translations likewise filmed for the archives) scheduled at 19:30 and a very late departure for Cologne. Although the Romanian actors, unlike their Polish and German colleagues, were discriminated and were not given time and space to rehearse their parts in front of the cameras, Joan Pascu, along with Andrea Schweighoffer (the Romanian Juliet), came up with a memorable performance, so that "Falstaff's soliloquy on honour, in Joan Pascu's interpretation, was the climax of the evening, a Falstaff that could make envy him all the great actors who played the role in the past, from Orson Welles to Robbie Coltrane." (Tomuş).

Another pariticipant likewise praised the Romanian actor lavishly, writing that "Pascu is a fabulous Falstaff! The Poles are watching the screen on which the Romanian text is projected and decide that Romanian is the most expressive language [of all three]. It feels great to translate into such a language! Shakespeare included? Well, yes!" (Bădulescu)

Conclusions, echoes, impact, coverage of the cologne conference

Reports about the Cologne conference have appeared, so far, in two printed weekly journals, *Opinia națională*, issued by Spiru Haret University (Volceanov, 2016b), and *România literară* (Volceanov, 2016c) as well as in the on-line monthly magazine *Revista de traduceri literare*, which published a collage of six articles written by Anca Tomuş, Alexandru Călin, Dana Bădulescu, Radu Bogdan Stănescu, Violeta Baroană and Loredana Pungă under the heading "Impresii" ("Impressions"), a leading article (Volceanov, 2016d), plus the three texts translated during the workshop in Cologne. The Falstaff scene was inserted by G. Volceanov in his forthcoming translation of *Henry IV*, Part One, with the acknowledgment of his fellow-translators' contribution.

The general consensus reached by ALL the participants in the conference was that everyone had profited from attending the event and everyone had had something to learn.

The conference allowed me to arrive at some conclusions of my own; it allowed my Romanian and foreign colleagues to arrive at their own conclusions. Every representative of a given culture did learn *something* from the other cultures involved in the conference. The event and the organization of the event certainly impacted on the participants and the participants, in turn, impacted on the organizers. Bringing together translators from various cultures contributed to the development of a multicultural community of young academics and translators from Germany, Poland and Romania. Dana Bădulescu created the *Translating Shakespeare* facebook page which was soon joined by twenty out of the thirty participants in the conference.

The views expressed by P. Spottiswoode, D. Large and the workshop leaders converged with the "poetics" of the New Romanian Shakespeare edition, laying emphasis on the need of new, stage-oriented translations, written in contemporary language. In fact, the much reviled *No Fear Shakespeare* edition has set a new trend in the Anglo-Saxon world; several Canadian playwrights have been commissioned by the organizers of the International Shakespeare Festival in Ontario to rewrite the Bard's plays in comprehensible present-day English, to thus avoid the alienation of audience from his work. The workshop I lead made me learn that Romania has some talented translators with a potential for translating Elizabethan drama in verse.

Alexandru Călin and Anca Tomuş have already joined the team involved in the *Shakespeare for the Third Millennium* project: they have been assigned the translation of several scenes from the collaborative play *Sir Thomas More*, the Romanian version of which is likewise going to be the result of the collaborative effort of Horia Gârbea, Lucia Verona, George Volceanov and the aforementioned younger translators. Călin and Tomuş will also contribute to the new Romanian edition with a joint translation of *Romeo and Julia*. Other participants have also proved a latent potential for the translation of drama and verse and they could become important contributors to a wider project concerning the publication of a five- or six-volume anthology of Elizabethan and Jacobean drama in the years to come.

In their memories and impressions about the Cologne experiment, the participants voiced their initial anxieties, fear of Shakespeare, and the revelations they had during the process of learning, the revelation that Shakespeare is translatable, after all, and they possess latent skills they have been unaware of, skills that can be improved through practice.

Al. Călin later recollected that during the presentation of the participants on Day One he boasted himself "the native speaker of an awesome language", as he

> was too well aware, from previous versified translations, of the prosodic versatility of our language. On the last day of the workshop, after the Polish and German colleagues had heard Juliet, Romeo, Falstaff and Hamlet speak Romanian, the German workshop leader told me: *I thought you'd exaggerated your praise of Romanian. Now I realize that you were right*. Michael Raab was thrilled not by the prosodic flexibility of Romanian [...]; he was thrilled by its rich vocalism, by its natural flow, which avoids jostling consonants, allowing the actor to give his best. But, for me, Raab's most precious statement was the fact that he found the Latinity of Romanian simply striking. Throughout the workshop, Mr Volceanov [...] insisted that we should privilege the use of modern Romanian and shun the Slav, Hungarian and Neo-Greek archaic words that earlier translations are riddled with. Michael Raab was fascinated and, probably, surprised by the Latin quality of Romanian; only then did I fully realize how useful such a translation policy can be and how marvellous secondary effects it may trigger. (Călin)

In her recollections about the Cologne conference, Anca Tomuş refers to her strong excitement and anxieties notwithstanding her previous experience of a translator for the stage and to her awareness about the goal of the translations produced by the three teams: performance.

> I was going to remind my colleagues over and over again that the text "must suit the actor's natural speech"; that it is essential that we should apprehend the gestures required by words and, at the same time, preserve the musicality of the original text by the use of the iambic pentameter.
>
> What happened in Cologne on the very first day of the workshop came as a great surprise: everything [...] was so dynamic, effervescent, enthralling, so full of ardour and zest that I had to drop all of my previous anticipations and convictions. From the moment Mr Volceanov challenged us all to introduce ourselves speaking in iambic pentameters on all differences – in age, training, experience – melted away; focus on work and team spirit replaced them. (Tomuş)

Tomuş, like several other participants, learned a precious lesson: "a challenge becomes a worthy chance of individual development when you do not regard it as an invitation to prove your skill and competence, but, on the contrary, view it as an opportunity to learn from others and to discover unexpected potentialities within yourself." (Ibidem)

Loredana Pungă shares the same ethical and moral values in acknowledging her anxieties and her "growth":

> I was almost certain I will be the most unsuitable person in the most inappropriate place. Being an academic trained in linguistics and translation studies (but not literary translation!), I thought that the challenges of rendering Shakespearean texts into Romanian will be too much [...] for someone who had never let his pencil scribble iambic pentameters. [...] It isn't always easy to make Shakespeare, who wrote nearly half a millennium ago, sound well in your present-day language. But it isn't impossible, either [...] if you are surrounded by people nourished in literature and theatre, [...] who want to teach you and know how to do it. [...] when I arrived at Cologne I considered myself unfit but I revised my opinion when it was time to depart thence. I was fit – as an honest apprentice bent on learning. And I learnt a lot! (Pungă)

In the very title of his article Bogdan Radu Stănescu voiced similar anxieties later supplanted by the "discovery of the fascinating world of Shakespeare translation for the theatre", an "area previously unknown to me, that I came to explore [...] and now I find quite familiar. Stănescu is confident that during the workshop he "did evolve as a professional" and this statement "is not a mere cliché". Stănescu confesses that he misses his "brothers-in-arms" and would accept further invitations that would bring him together "with special people, in wonderful settings, alongside special persons, event organizers, translators and actors, in short, distinguished personalities you can learn from". (Stănescu).

All in all, the Romanian participation in the Cologne translation conference was, alongside the International Shakespeare Symposium held in Bucharest from 12th to 14th April 2016, the International Shakespeare Festival held in Craiova in April 2016, and this very special issue of the Ovidius University *Annals*, edited by Professor Monica Matei-Chesnoiu, one of the major events by which Romania celebrates the Shakespeare – 400 tetra-centenary.

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Translating Differences, Translating Aboriginality: A study of Taiwanese Aboriginal Literature by Shammon Ranpoan

Shuhwa Shirley WU[*]

Abstract

This study examines the translation of aboriginality in contemporary Taiwanese aboriginal literature. It explores the strategies Taiwanese aboriginal writer of the Tao tribe Shammon Ranpoan (1947-) employed in his books Cold Sea, Deep Love and Memories of Waves. Ranpoan is one of the pioneer aboriginal writers who write in Chinese to the wider readership of Taiwan. Since the 1980s, the Taiwanese aboriginal people have been finding their voice in aboriginal movements and in pen. For Taiwanese aboriginal writers, to write is to translate, whether the narrative is a journalistic report or literary creation, such as poetry or stories. In other words, when aboriginal people pick up their pen, they inevitably perform "translation", which in this study I will discuss mainly in terms of language and ideology.

To demonstrate how Ranpoan translated and imported cultural difference, I will elaborate two categories of translation styles he used in his writing: reconciled translation, and assertive translation, which mainly describe linguistic and cultural translation techniques. These two categories of translation styles are useful for understanding how Taiwanese Aboriginal authors such as Ranpoan translate aboriginal concepts into Aboriginal literature. This paper is informed by translation studies and post-colonial literature studies (or post-colonial translation) proposed by Maria Tymoczko, in line with concepts advocated by Susan Bassenett and Harish Trivedi. Through literature examined, I hope to illustrate the strategies of translating differences in Taiwanese Aboriginal Literature in the light of cultural contact and language contact.

Keywords: post-colonial translation, Taiwanese Aboriginal Literature, Shammon Ranpoan, cultural translation, translating aboriginal voice

1. Introduction

This study examines the translation of aboriginality in contemporary Taiwanese aboriginal literature, from both the post-colonial translation and cross-cultural translation perspectives. It explores the strategies employed by Taiwanese aboriginal writer from the Tao tribe, Shammon Ranpoan (1947-), in his books *Cold Sea, Deep Love* (1996) and *Memories of Waves* (2002).

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Ranpoan is one of the pioneering aboriginal writers writing in Chinese for a wider Taiwanese readership.

Since the 1980s, the Taiwanese aboriginal people have been finding their voice, both in aboriginal movements and in writing. Aboriginal momentum began to develop with the rise of *Bentuism* (Nativism) and social movements in Taiwan. Since that time, Aboriginal writers have taken up their pens, and started to tell the stories of their elders and themselves. In "Writing Indigenous Culture, History and Spirit", Taiwanese Aboriginal scholars Sun Ta-chuan and Pu Chong-cheng highlighted the nature of Taiwanese Aboriginal Literature: the indigenous discourse seeks to create the opportunity for dialogue with authority (Sun 1999 : 31). It is the driving force to create a "new relationship" of equal status with non-indigenous people that underpins this literature.

2. Challenges of translating aboriginal voice

For Taiwanese aboriginal writers, to write is to translate, whether the narrative is a journalistic report or a literary creation such as poetry or a collection of stories. In other words, when aboriginal people pick up their pens, they inevitably perform "translation", which in this study I discuss mainly in terms of language and ideology.

Ranpoan once recalled how a Tao elder had commented that he felt heartbroken because "his wood had no leaves" (Ranpoan 1997: 48), and on many occasions, the author's uncle stated that "When my canoe planks are worn, too broken to go to sea, I will choose the time of my death" (Ranpoan 2002 : 224). Ranpoan's father also stressed that he did not want to die in the "flying fish season" (Ibid: 225). For a non-Tao person, the meanings of these expressions are unclear, and they may seem awkward. To demonstrate how Ranpoan translated and imported cultural difference, I will elaborate two translation styles he used in his writing – Reconciled Translation and Assertive Translation[1] – which I mainly use to describe his linguistic and cultural translation techniques. These two translation styles are useful for understanding how Taiwanese Aboriginal authors such as Ranpoan translate aboriginal concepts in their Chinese language writing.

Generally speaking, the former style features the incorporation of Tao vocabulary or short phrases into the Chinese text, whereas the latter shows a greater level of translation of Tao linguistic features. Ranpoan uses the first strategy within the framework of the Chinese aesthetic[2], while at the same time incorporating Tao terms or short expressions. On the other hand, the assertive translation style employs more visible elements to translate Tao culture. Overall, the employment of these strategies indicates not only a writer's ability to write in their indigenous language, but also the literary milieu of Taiwan.

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[1] The terms I use to describe the translation strategies used in the literature discussed in this paper.

A comparison of the two translation strategies is provided in Table 1 below.

Table 1. Two styles of translation, two levels of TA

Strategy	Elements Incorporated	Features
Style A Reconciled Translation	Tao vocabulary or expressions	Limited level of translation differences Overriding Chinese aesthetic Comparatively natural
Style B Assertive Translation	Tao language features, features of speech Modelled on traditional songs, oral narratives	Higher level of translation differences Tao syntax mixed with Chinese syntax Visible translation

3. Theoretical frame:

Before elaborating on the translation strategies employed in Ranpoan's literature, I will briefly outline the theories that frame this study. As noted above, this paper is informed by translation studies and post-colonial literature studies; concepts advocated by Susan Bassnett and Harish Trivedi in relation to cultural translation provide an overall theoretical framework. Their approach, which entails viewing translation as communication, as well as investigating the interaction between translation and culture, is particularly informative for my study.

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[2] The assimilation policy of the national power, which made Chinese the official language for education, abruptly changed the means of communication among aboriginal communities in Taiwan from the 1960s.

For instance, the "cultural turn" proposed by Susan Bassnett focuses on "the larger issues of context, history and convention" in translation studies. In this study, this approach sheds light on Ranpoan's writing in terms of reading aboriginal writing as post-colonial discourse and beyond. In other words, interpreting Taiwanese aboriginal literature in a broader light requires reflection upon the context of this aboriginal narrative, in particular how aboriginal oral traditions are incorporated into a written narrative, and how this has influenced Taiwanese literature.

As early as the 1990s, the Taiwanese critic Young Zhao, who pioneered the study of the distinctive characteristics of Taiwan aboriginal writings, commented thus on the literature of Ranpoan and Walis Nogan [3] : "They [Ranpoan and Walis] had lived for a long time in Han society. Subsequently, with the knowledge they acquired there and the trauma they had suffered, they returned to their tribe and settled down. In their works, using the literary components of contemporary Chinese literature, such as plot structure, they bring elements of aboriginal culture into their writings." (Young 1998 : 248) Here, Young highlights the nature of the dialectic relationship between aboriginal writers and the Han readers of their work. In a slightly different context, Young further described the role of Taiwanese aboriginal writers as translators of their aboriginal voice for non-aboriginal readers.

In this article, I will discuss how Ranpoan translated difference in his two books *Cold Sea, Deep Love* (1997) and *Memories of Waves* (2002) using the two translation styles outlined above. *Cold Sea, Deep Love* is a prose collection that documents the author's journey to resettle in his homeland, the "island of people", Orchid Island. *Memories of Waves*, published four years later, documents his journey to discover how to be a true Tao person, as well his reflections upon Tao culture, and in particular how Tao aboriginality[4] differs from mainstream Han culture.

4. Analysis: Two styles of translation/two levels of translating aboriginality

In both *Cold Sea* and *Memories*, Ranpoan seeks to document the Tao language, preserving the content and the figurative language through the use of these two translation strategies. Tao cultural practices are depicted through activities such as canoe-making, tree-felling, building traditional houses, and fishing. The two translation strategies he uses for such purposes are discussed in more detail through the examples below.

4.1 Examples of Reconciled Translation

This section will illustrate how Ranpoan employs reconciled translation as a strategy to translate his aboriginal voice. Expressions in the Tao language are underlined. The first strategy commonly used in Reconciled Translation is to insert Tao terms or short phrases, followed by their Chinese equivalents in brackets.

Example 1:

> Experience tells me it's high tide now. The current is weak and will not exhaust me physically. In my net bag, there are already two or three women's fish. Now I start to spear some men's fish (網袋裡已有兩三尾女人魚 ，現在開始射些激流處的較大尾的男人魚), which are bigger and swim in the strong currents, such as Bleaker and Spotted Knifejaw, and in particular, Ngicingit (鮈尾鯛). They swim deep down in the sea and lay eggs at this time of year. Ngicingit are less smart but you need to dive [deep] into the sea [for them] (Ranpoan 1997: 24-25)[5].

In the above extract, women's fish and men's fish are Tao terms that embody Tao values and did not previously exist in Taiwanese literature. They were first used in Ranpoan's writing. Through reconciled translation, Raopan disseminates the Tao practice of classifying fish according to whether they are edible by women or by men. In this extract, the Tao terms for the fish species Ngicingit and Knifejaw are given first, followed by their Chinese equivalents. This strategy visibly prioritizes Tao aboriginality over Han culture. This translation technique is also used in the following two examples.

Example 2: Fish names and place names:

> My youngest uncle played the role of mediator to ease the atmosphere. He was eleven years younger than my father, and fifteen years younger than my big uncle. "My two elder brothers, you speared fish together in *Gilebaong*. I heard Big Brother's spear was snapped off by an Awo (梭魚)[6]. Please tell us that story (Ibid: 39).

Throughout the two books, Reconciled Translation is commonly used to translate Tao culture. In the following extract from *Memories*, objects related to fishing are first given using Tao vocabulary, but the actual fish names are given first in Chinese. This suggests that Tao people may have adopted the Chinese terms due to their long-term contact and trade with the Han Chinese.

Example 3: Fishing gear and fish names

> I went on swimming. The sea water was muddy, as grey as the sky, and I dislike both. The only sound (that accompanied me) was my breathing gear, sometimes loud, sometimes weak. The only visible object was the Onon of the white floating buoy... The sky grew darker and darker. It was going to rain. But I cared only for the fish in the sea, not the surging waves or the noise they were making. Then I spotted a school of black fish swimming continuously in and out of a cave. I waited until they swam into the cave again and dived swiftly. In seconds, an Orchid Island Black Hair (men's fish) weighing more than three kilograms was in my bag (Ibid: 25-26).

In the above example, Onon is incorporated in the phrase "白色浮標的 Onon", and the meaning of Onon is given in a note following the text. In contrast to Example 1, in the expression "琉球黑毛 (男人魚)" the Chinese name of the fish is given first, followed by the Tao expression in brackets. It seems that the author is faithfully reproducing the terms his people use to refer to the fish, and indicates that the Chinese term "琉球黑毛" is commonly used by his people.

Example 4: Titles and taboos

> At one time, Ranpoan's father tried to stop him from going to sea to dive for fish, saying: "Father of my grandchildren. From tonight on, don't go diving and spear fishing alone. Nowadays, the bad spirits are a thousand times stronger than in our time" (Ibid: 52).

In this case, the author literally translates "father of my grandchildren", a more indirect form of address than "my son". In addition, this narrative conveys the dominant aboriginal belief that "bad spirits" exist in certain places and at certain times.

Example 5: Tao concepts and ways of addressing close family

Another technique for translating distinctly Tao characteristics is shown when Ranpoan tried to comfort his father: "Yama, I always leave two cigarettes on the beach before I dive, to beg the bad spirits to protect me" (Ibid: 53). Apart from the reference to Tao beliefs, "Yama" and "Ina", commonly used Tao titles for father and mother, are incorporated into the narrative here and throughout these books, with no Chinese equivalents provided. I believe this is an attempt by the author to educate his non-Tao readers through his writing.

The following examples provide further illustrations of how Ranpoan translates Tao perspectives through Reconciled Translation.

Example 6:

This exchange occurred when Ranpoan's father urged him to build a family canoe.

> With a cigarette between his lips, Father remarked: I have waited for more than ten years. Are you ready to make a canoe with me? The season for flying fish is approaching. A family with no canoe is a family with no man (Ibid: 53).

Original: 沒有船的男人是次等的男人， 是廢物。The belief that a real Tao man is a skilled canoe maker and fisher is translated here. In a similar vein, "According to a saying from the old days, 'A man who has no canoe of his own is less of a man. He is nothing.'" (Ibid : 219) Although these accounts are written in fluent Chinese, they exemplify Tao values.

Example 7: Taboo name for canoes and other taboos

In one episode, three uncles and Ranpoan's father insist on building a family canoe for ceremonial purposes. Ranpoan's father continues to argue thus:

> I only want Pinonongnongan (note 2)[7]. Our three brothers. Even though our eldest brother is handicapped and cannot go to sea, we have two nieces who can help [with canoe making and fishing]... No matter how hard it is, we need to build a medium-sized canoe for three people (Ibid: 93).

The significance of having a Pinonongnongan is highlighted by the father's words. As with Ranpoan's translation of fish names, the Tao term "Pinonongnongan" is used first in the text, with a note giving its Chinese equivalent at the end of the story. In these two works, reconciled translation employing Tao vocabulary is generally used to refer to types of fish and canoes, in order to highlight their cultural significance.

After the above discussion, the youngest uncle responds thus:

> Shammon Ranpoan asked us to build a ten person canoe last year. But the season was not right and we would have violated a taboo if we had gone ahead. So I did not respond to the father of my grandchildren's request... Ranpoan is able to take charge of the tasks for our big family. Unlike my sons, who all turn their faces towards Taiwan (meaning they are deeply assimilated into Han society). They despise all of the customs passed down from our ancestors, and certainly do not feel any sense of crisis about their own culture (Ibid).

The expression "But *the season was not right and we would have violated a taboo if we had gone ahead* (但季節、時間不適， 有悖禁忌，所以沒有回答孫子的父親的要求)" implicitly conveys the Tao practice of conducting important activities, such as fishing and canoe making, in the designated season. The expression "the father of my grandchildren" also appears frequently in the book to demonstrate Tao speech patterns – i.e. the indirect way of addressing people.

Through Ranpoan's personal stories, readers are introduced to Tao concepts and practices in seemingly fluent Chinese language. The translation is comparatively natural, but at the same time serves to communicate to non-aboriginal readers the different perspectives and practices that define the Tao people. Maria Tymoczko propounds the concept of the ideological mediation of the translator thus: "The ideology of a translation resides not simply in the text translation, **but in the voicing and stance of the translator,** and in its relevance to the receiving audience..." (2003: 183, emphasis added). It is fair to say that the above examples provide an understanding of the voice and perspectives of the writer-translator Ranpoan.

4.2 Examples of Assertive Translation

Ranpoan also employs the strategy of Assertive Translation to express his aboriginal voice in certain contexts. Assertive translation features the transfer of the semantic meanings of Tao expressions or the linguistic features of the Tao language. This also involves the use of metaphor, allusion, and stating the opposite, but to a larger extent than is the case for Reconciled Translation. In some cases the two translation styles are used in conjunction with each other.

Example 9:

> My sense of dignity diminished, becoming less than a piece of timber in a panel boat, when I gradually realized how my tribal people, primitive as they are, made their canoes; while the sea is so close to me. It shattered my previously romantic sense of myself [as I have no canoe to go to sea] (Ranpoan 2002: 218-19).

The semantic meaning of "less than a piece of timber in a panel boat (感覺我的存在不如船內的任何一塊木板)" is rendered through the context, and translates literally the Tao perspective through the use of a simile.

Example 10:

> An old man like me is like the yellow bubbles of the waves on the shore, swallowed up helplessly by the waves. Please do not go too far; I need you to move the floating wood (corpse). It is a pity his wood does not have leaves (he has no descendants). The words of an old man; let them rest in the depths of your heart...
> My child, I don't expect your cousin will have swollen knees (have descendants). But I feel a deep ache in my heart if one tree tears its roots and collapses (referring to my cousin's possible death) (Ibid: 48-49).

Expressions such as the above highlight Tao figures of speech, e.g. metaphor and allusion. The explanations of these expressions are given in brackets for Chinese readers. In these examples, Tao semantic meanings are conveyed through Assertive Translation.

Example 11:

On one occasion, the big Uncle remarked: "Shammon, I am in my 70s. I have never seen the same view at sunset, in my life (Ranpoan 2002 : 154)" .

The sentence “I have never seen the same view at sunset, in my life (我已經是 七十來歲的人了，我不曾看過相同的夕陽景致，這一生)” combines Chinese syntax and Tao syntax. In this case, the standard Chinese sentence would begin with “in my life”.

Example 12:

In the story “Little Dakaan”, the boy Dakaan called out in astonishment: “‘Yama, it’s astonishingly beautiful to see the sky in the sea! (Chinese) Yaro mata no angit!’” he cried out spontaneously in his mother tongue” (Ibid: 78).

This direct quote gives the boy Dakaan’s speech in Romanized Tao language, with Chinese at the beginning of the sentence. Similar examples can be found in Ranpoan’s later works such as *Old Sea Man* (2009).

Example 13:

The profound message of death in the allusion to the “ebbing tide” is translated literally like this: “*’Your cousin’s breath was taken away by the ebbing tide. Before the sun broke.’* The female elder *Shapan Awuman* held her youngest grandson *Dumaloke* to her chest” (Ranpoan 1997:149).

(Original:你表哥的呼吸已被退潮的海浪帶走了，在太陽破裂前。)

This Tao allusion of death is also communicated through the context of the passage as a whole.

Example 14:

> After I had settled back on my island for about three or four years, my face started to look humble due to the lessons of the sea. My uncle, aged 81, always said to me: ‘When my canoe plants are worn, too broken to go to sea, I will choose the time of my death. Then you can have my trees in the mountains as my gift to you to make canoes (Ranpoan 2002 : 225-26).
>
> (Original: 表叔經常跟我說: 船板破損得不能出海後，我就會選擇死亡的時間

Expressions such as “I will choose the time of my death” in the first paragraph sound strange to most readers but are unique to the Tao people. However, the author does not maintain the feeling of suspense for long: the meaning of Uncle’s words is provided in the next paragraph, in standard plain Chinese. It explains that after a Tao person passes away, whether they became a good spirit or an evil spirit depends on the season, weather, date and time of their death (Ibid: 226).

Examples 15 and 16 from the story "To Build One More Tao Canoe" also convey aspects of Tao aboriginality through Assertive Translation strategies.

Example 15:

After a night fishing trip, one elder responded to Shammon Xinlang who talked about his lack of success in fishing that night:

> What you said is right. Old men like us, our sun is very low. Looking at things another way, you are the only one on this island who fished in the traditional way. If you want old people to speak our hearts, you will be the most despised man (the most respected)[8]. . . .
> Shammon Xinlang replied: "If a man is a tree, your sharp axe (your words of praise) will cut right through to its weak point. Your words make it impossible to continue telling my story.. (Ranpoan 1997: 70-71).

This conversation illustrates the Tao customs of refraining from praise and of making a point by stating the opposite. The semantic meaning is given in brackets.

Example 16:

At the ceremony for the completion of the family canoe, the hostess, the wife of Ahnifelang, started the celebration with her chant:

> My elders/ *the child fallen from your knees*
> Like me/ I have absolutely no face Married to a man laughed at by this village.
> You all come to congratulate your lazy children. Along the track paved with cobbles
> *With no gifts* you will return to the place where I was born (Ibid: 97-98).

In this allusion, "the child fallen from your knees", an important Tao figure of speech, is introduced again. In addition, the last line, "with no gifts you will return" actually means the opposite of what it says and indicates that abundant gifts will be offered at the end of the ceremony.

As well as the Tao metaphors and allusions used in Reconciled Translation, Assertive Translation involves a deeper level of translation – the incorporation of Tao figures of speech and linguistic structures to register the aboriginal perspective. Though in a different context, this strategy echoes the character of post-colonial translation proposed by

Venuti: "Any attempt to make translation visible today is necessarily a political gesture: it at once discloses and contests the nationalist ideology implicit in the marginal status of translation in universities, forcing a revaluation of pedagogical practices and disciplinary divisions which depend on translated texts" (Venuti 1992:10). In the case of Ranpoan's text, the visible Tao speech patterns indicate such a strong political gesture.

Conclusion

This study has used examples from Ranpoan's literature to demonstrate how he uses two particular translation strategies to convey Tao aboriginality. It can be said that the manipulations by Ranpoan, as a translator and a writer, are both ideological and poetological. His choice of translation strategies was developed over the course of his twenty-year writing career. Overall, both internal and external factors are at play here, given the author's assertion of his role as a Tao writer rather than a Taiwanese writer[9].

Significantly, two translation styles that represent two slightly different levels of translation serve to translate aboriginality for Ranpoan. Though in a slightly different context of translation, the manipulation of the two translation styles in Ranpoan's literature reflects Andre Lefevere's (1992) view of power relations and ideologies. That is to say, what is prominent in the translation process highlights his aim to inform his Han readers, and the politics of translating aboriginality through difference.

Based on the two categories of examples discussed here, the following table outlines in greater detail how and when the two strategies are employed to translate differences:

Table 2 Two styles of translation and two levels of translating aboriginality

Characteristics Strategies	Elements Incorporated	Features
Style A Reconciled Translation	Tao vocabulary or expressions	1 Limited level of translation of Tao expressions

		2 Overriding Chinese aesthetic Comparatively natural according to Chinese poetics 3 Tao metaphors, allusions inserted 4 Footnotes 5 Used for criticism or in long explanations
Style B Assertive Translation	Tao vocabulary and Tao features of speech based on traditional songs, oral narratives	1 Higher level of translation of Tao expressions 2 Tao syntax mixed with Chinese syntax Visible translation 3 Tao metaphors, allusions and Romanised Tao sentences 4 Fewer footnotes 5 Used for translating oral narratives; aboriginality highlighted and prioritized

Reconciled Translation is evident when the narrator shifts between Tao and Han perspectives. It is also used when the author tries to explain Tao values at length, before or after a traditional chant, or in dialogues between elders. The author also uses this strategy to adopt a detached stance in order to cross-examine, or even criticize, Tao practices. With Reconciled

Translation, limited linguistic features of the Tao language – e.g. at the lexicon level or in just one sematic field – are transferred.

Assertive Translation is used when the writer seeks to present Tao linguistic features or oral narratives as close as possible to their original form and content. It is often found when Ranpoan quotes his elders' words, in the form of chants, sayings or dialogues. Literal translation, including borrowing, is frequently used. I believe this approach not only reflects the author's view of the literary aesthetic, but more significantly asserts the superiority of Tao philosophy over that of the Han.

From his early writing onwards, Ranpoan increasingly used Romanised Tao language for core cultural terms, or the Tao social system; examples include fish names, the names of certain kinds of canoe, the seasons, and forms of address. The author translates these culture-laden terms by transferring Tao linguistic features at different levels[10].

In addition, since 1996, Ranpoan has used footnotes throughout his writing. The choice of translation style, such as whether to insert Tao vocabulary, whether to add a footnote, and the order of "Chinese (Tao)" or "Tao (Chinese)", is all part of the author's conscious design. It demonstrates how Ranpoan translates aboriginality within and against Taiwanese literature. All in all, this form of post-colonial translation enables aboriginal writers such as Ranpoan to transfer aboriginality and, more importantly, to communicate to non-aboriginal readers the different views that define Tao people. These translation strategies give rise to a distinctive literature through their rendition of the unique features of Tao speech.

Auvinni Kadresengan, a Rukai writer of Taiwanese aboriginal origin, reflected thus on his motive for writing: "I open up a window for Han readers to gain a glimpse into the Rukai world" (quoted in Wang 1998:11). In a similar way, Ranpoan frequently stressed his role as a "translator of the ocean of Tao". Through his translation of Tao-ness, Ranpoan's writing enriches Taiwanese literature and opens up a space for further dialogue.

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The Nlp Meta-Model And The Linguistic Process Of Generalization

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Abstract

The Meta-Model is an extremely powerful tool in business communication. It has been widely developed in Neuro-Linguistic Programming by adopting frames to help in clarifying problems in human interaction. There are various ways through which we generalize information, because each person has his/her own 'lens'. Thus, the language patterns characteristic of the Meta-Model (e.g. modal operators of possibility, modal operators of necessity, universal quantifiers) cover one troublesome area, i.e. the linguistic process of generalization, the main concern of this paper. In this respect, the Meta-Model has a universal applicability, no matter the subject or content of a particular business situation, be it a sales talk or a negotiating session. The set of precision questions making up the Meta-Model are used to identify and recover problematic generalizations by analyzing the surface structure and providing an inquiry system in order to get at a better representation of the deep structure.

Keywords: modal operators, Neuro-Linguistic Programming, Meta-Model, precision questions, universal quantifiers

Introduction

The Meta-Model (Bandler & Grinder, 1975) was originally developed by the linguistic modelers John Grinder and Richard Bandler as a means of identifying and responding to problematic patterns in the speech of people. It consists of a series of categories identifying various areas of verbal communication which are susceptible to considerable ambiguity and may create limitations, confusion or miscommunication.

In their first book, *The Structure of Magic Vol. I* (Science and Behavior Books, 1975), among the natural groupings of Meta-Model patterns, Bandler and Grinder define 3 basic 'syntactic' categories that represent common problem areas in verbal descriptions and communication. These language patterns, i.e. modal operators of possibility, modal operators of necessity and universal quantifiers, clustered under 'setting and identifying limits' have to do with words relating to where people place or assume boundaries and limitations on either their own behaviour or the actions of others.

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The Meta-Model "focuses on explicitness" as Croitoru (2007) argues. "The result is that it raises awareness of ambiguity and vagueness. Thus, it makes intelligible the linguistic choices expressed in the message" (Croitoru 2007: 62). The way to make up for that was considered to be the use of the Meta-Model. Its relevance is pointed out by Molden (1996) who considers it "the precision tool", and "the antidote to limiting artfully vague language", acknowledging that it is used "to pin people down to specifics, such as in a problem-solving group where measurement is being defined" (Molden 1996:152). Considering all this, I have thought to call the Meta-Model a ***stickler for detail and accuracy.*** Such a label for the Meta-Model is much more suggestive for the clarity and precision it brings to the language patterns used.

The Meta-Model also provides a set of questions for each category that may be used to help specify, enrich or clarify verbal ambiguities and challenge or transform potential limitations. The difference in perception is brought up by Knight (2002), who prefers to use the term ***Precision Questions*** instead of *Meta-Model*. Unlike all the other NLP scholars, Knight calls the processes of deletion, generalization and distortion "*lazy language*" (Knight 2002: 92-93).

As far as the process of generalization is concerned, Knight calls modal operators of possibility and modal operators of necessity "*stoppers and limiters*" (2002: 98) and "*drivers*" (2002: 99), respectively. ***Generalization*** is, in Bandler and Grinder's (1975) opinion, "[…] the process by which elements or pieces of a person's model of the world become detached from their original experience and come to represent the entire category of which the experience is an example. Our ability to generalize is essential to coping with the world…" (Bandler and Grinder 1975:96). The essential aspect is that generalizations are context dependent, and every generalization needs to be evaluated in its proper context. Thus, in evaluating generalizations, the specifics of a group of people, nation, or of a whole culture are decisive.

1. Modal Operators (MOs)

Modal operators are used in a statement that defines a limit by asserting a claim about what is possible, not possible, necessary, or unnecessary. They are words like *can, cannot, will, will not, should, should not, must, must not,* *have to, ought to, possible, impossible, necessary, vital, crucial, certainly, probably, possibly*, etc. For example, a statement such as

e.g. You **can't** make a deal only by driving a hard bargain.

is about a limit that may or may not be accurate. In order to challenge modal operators, Meta-Model questions are used: What would happen if you could/did…?, What stops you?, What prevents you from that?, What hinders you in doing that?

Different modal operators (*can't*, *have to*, *have got to*) seem to suggest prescriptive tasks as to what is possible or necessary to keep the action under control.

In line with Dilts' (1983) analysis of modal operators, which states that they are "the linguistic embodiment of 'resistance', being frequently perceived as "unchangeable constraints", Katan's (2004) perspective also accounts for the modals' force which emerges from the speaker's controlling of events, or, as Katan puts it, "the modal impulse does not come from 'knowledge' but from the speaker's conviction and desire to control events" (2004:140).

From an NLP perspective, modal operators (MO) have been divided into modal operators of possibility (MOP) and modal operators of necessity (MON).

1.1. Modal Operators of Possibility (MOP) / stoppers and limiters

Modal Operators of Possibility (MOP) are the stronger of the two and include words such as *can* and *cannot*, *will* and *will not*, *possible* and *impossible* (O'Connor and Seymour 2002: 97): e.g. *We can't contact another provider*. The Meta-Model questions used to clarify the statement are What prevents you?, What stops you?, What would happen if you did? They lay emphasis on the outcome and identify the barriers as a first step to challenge the limitation.

In the surface structure, they seem to be *stoppers* or *limiters*, as Knight (2002:98) labels them. However, they lay emphasis on the outcome and identify the barriers as a first step to challenge the limitation.

In Knight's (2002:98) opinion, a question like What stops you? "invites the speaker to identify and face up to the reality of the obstacles, imagined or otherwise", whereas the question What would happen if you did? "is a very powerful question and […] can empower people to go beyond the barriers they build for themselves".

Moreover, if one asks the question I know you can't, but what would happen if you did it?, in order to encourage someone to consider the possibility, "the other person has to imagine what that would be like in order to answer the question", and becomes aware of the fact that "once a possibility is imagined it opens the door to its becoming reality" (Knight 2002:99). I share Knight's opinion that by using this kind of question one may influence one's interlocutor and increase the possibility of the idea to become the outcome.

I also share Croitoru's opinion that, when using *can*, the speaker may give "an explanation that certain actions which were not available to him in the past are available to him now, and that now he is able to do the respective action" (Croitoru 2002:56).

Furthermore, a statement beginning with "I can't…" reduces confidence, tenses us up and, as a result, we feel bogged down.

e.g. **I can't** make a profit in a short term.

The above example is illustrative of a statement that does not help at all and which can only be changed for a more productive one by modifying its surface structure and forcing the deep structure to find more possibilities.

e.g. **I can** make a profit in a competitive area with a new marketing strategy implemented by a trained team.

Here, *can* suggests confidence, a positive attitude, accessing images and resources from a different way of thinking.

In addition, Molden (1996:160-161) reports that the modal operators *can* and *can't* mark the boundary between possibility and impossibility. As opposed to *can't*, "*haven't learned yet*" is, in his opinion, less disempowering than *can't*, offering a more convenient alternative in speech acts.

1.2. Modal Operators of Necessity (MON) / drivers

Modal Operators of Necessity (MON) involve a need and express an obligation, being marked by the modals *should* and *should not*, *must* and *must not*, *have to*, *ought* and *ought not*, by lexical verbs such as *wish*, *need*, by adverbs such as *certainly*, *probably*, *possibly* and by adjectives like *necessary*, *vital*, *crucial*. The underlying principle is a rule of conduct and in order to make it explicit we need to clarify the statement by using (sets of) Meta-Model questions such as: What would happen if you did, or did not, do it? We consider it relevant in the following minimal contexts:

We must save a lot of money. (What would happen if we did not?)
You must not merge with their company. (What would happen if you did?) I ought to reconsider my investments.(What would happen if you did not?)

You shouldn't downsize employees. (What would happen if you did?)
You should be honest in your business dealings. (What would happen if you were not?)

I agree with O'Connor and Seymour (2002:98) that "Rules of conduct are obviously important and society survives on a code of morals, but there is a world of difference between 'You should be honest in your business dealings' and, 'You should go to the cinema more often'. *Should* and *shouldn't* often attract moral judgements they do not deserve."

Statements with MON are labelled "*drivers*" by Knight (2002), who considers that a statement such as

*I **should** review the terms of the contract.*

does not imply that the speaker really wants to do that thing. In her opinion, modal operators such as *must, should, ought to, have to* are characteristic of

"*driven*" behaviours, i.e. driven by someone else: "Outcomes containing words such as *must, should, ought to* lose their power because the words suggest outcomes that belong to someone else…They trigger very different types of feeling, which will in turn influence your potential and your ability to succeed in achieving what you really want" (Knight 2002:99).

In addition, in sentences using *must*, the speaker indicates if something is compulsory or if s/he imposes the obligation on himself/herself:

e.g. (1) As a start-up company, we **must** advertise more in order to make our designs known and our products attractive.
(2) During my internship in Kyoto I **have to** learn some Japanese.

Such alternatives as: "*We are thinking of…*", "*I would like to…*", "*We are making plans to…*" relieve the tension caused by the use of the two modals *must* and *have* to. The speakers seem to forget that they have conceived the plans and now their plans lead them, control their movements and influence their decisions through this *must*. They need "*programming*", but without *must*. If they have flexibility, they integrate alternative beliefs and widen their map of the world. They open up possibilities through questions such as What will happen if you do this? to connect language with thought. Thus, they clarify, add information, and have more choices.

According to Croitoru (2002:62), "*must* with the meaning of logical necessity is interchangeable with *may* in the sense of epistemic possibility; that is why it is called *epistemic necessity*. This value of *must* makes the addressee believe that the speaker has drawn a conclusion about things already known or observed" (emphasis in the original).

Furthermore, if motivation is to play an important part, then speakers need to pay special attention to the choice of modal operators. In order to maximize the chances of a successful self-motivation, Molden appreciates (in his section on NLP Communication) that the checking out of modal operators will lead to a powerful influence on the speaker's decisions: "a shift from *might* through *must* to *will* can make a big difference especially when you also use the submodalities of *will* from some other task in which you are highly motivated" (Molden 1996:160).

2. Universal Quantifiers

Generalizing is a way of extending a statement to cover all possibilities (Molden 1996:158). Katan also notes that "in generalization, the specific context is lacking, and the implication is that the utterance is of universal validity"(2004:132).

In NLP, the term *universals* refers to "a specific linguistic category and a more general psychological pattern. From the linguistics point of view, it is related to a Precision Model distinction based on the Meta-Model category of universal quantifiers. This category refers to words and phrases in which a broad generalization is being made or assumed" (Dilts and DeLozier 2000: 1512).

Patterns of generalization such as the *universal quantifiers* challenge the utterance and confer it a universal validity (Katan 2004). Clumsy or vague statements would be more appropriately challenged with the help of universal quantifiers which are likely to check and consider the objectivity of the utterances. They are typically words like *all*, *every*, *everyone*, *everything*, *nobody*, *always*, *never*, *only*. The function of universal quantifiers is to over-generalize behaviours or relationships observed in a few cases in order to characterize all such cases. This is obvious in the following examples:

We **all** must increase customer service.
All profits have taken a rise lately.
Every manager will be appraised once a year.
Despite the crisis, **none** of the plants was closed.

These statements are clarified by using Meta-Model questions:

All of us?
Have *all* profits taken a rise?
Isn't there *one* manager who won't need evaluation?
All the plants have survived the crisis?

"Such statements are typically challenged by finding counter examples to the claim made by the statement" (Dilts and DeLozier 2000:735). In my analysis of the universal quantifier *all*, I encountered instances where it can appear in initial position, medially, or at the end of the sentence:

e.g. (1) **All** those present indicated their acceptance by raising their hands.
(2) Commission will be 20% on **all** sales exceeding £ 1,000,000 p.a.
(3) The products in the showroom are meant to satisfy **all** demands.

In sentence (1), *all* is used as an antecedent to the demonstrative adjective *those* and has a predeterminer function (Greenbaum and Quirk 1990:123). It can be challenged by asking: Did *all* those present raise their hands? In sentence (2), *all* appears medially and the Meta-Model question which uncovers it is Will *all* sales exceeding £ 1,000,000 apply the same commission? In (3), *all* is the antecedent to the noun in the plural *demands,* and could be clarified by asking Will *all* demands really be satisfied by the products in the showroom?

Similarly, two further universal quantifiers or *universal indefinites* according to Greenbaum and Quirk (1990:121,122), *every* and *each*, can function as determiners and pronouns:

e.g. (1) **Each / every** proposal is considered in great detail.
(2) **Each of** your proposals is considered in great detail.

In the first sentence, *each* and every function as determiners, whereas in the second sentence, *each of* functions only as a pronoun. *Each / every + singular countable noun* has the same meaning as *all + plural countable nouns*, i.e. ***Each / every** proposal is considered in great detail* has the meaning ***All** proposals are considered in great detail*.

From the NLP perspective, the implied universal validity of such statements is usually challenged by finding exceptions to the rule:

e.g. Isn't there at least one proposal which was not paid enough attention to? Has there ever been a case in which any of the proposals were not paid enough attention to?

According to Greenbaum and Quirk (1990:123), the difference between the two universal indefinites is that "*each* is more targeted on the individual among the totality, and *every* on the totality itself" [22]. Consequently, *every* stands for quantitative modification as in the example:

e.g. **Almost every** proposal was considered in great detail.

Most often generalizations are expressed by determiners such as *all*, *every* and by adverbs like *never*, *always*. They do not admit any exceptions and are also considered "*paradoxically limiting*" (O'Connor and Seymour 2002:100) [23]. Successful people tend to generalize in the opposite way. For example, in order to question the universal quantifiers in *My boss* ***never*** *delegates me* ***any*** *task*, one has to seek the exception: Can you think of any time that your boss delegated you a task?, Has there ever been a time when your boss has delegated you a task?

Conclusions

The Meta-Model has been widely developed in Neuro-Linguistic Programming by adopting frames to help in clarifying problems in human communication. Therefore, the Meta-Model is an extremely powerful tool in business communication. The purpose of the Meta-Model inquiry system is to help identify missing links and reference experiences that make up the deeper structure of our conscious models of the world.

To conclude, generalizations are useful for global communication in general, and for communication in specialized fields in particular. Stress has to be laid on the generalizations occurring in the language used in economics, marketing, management, finance, law, administration. The more specialized the language, the greater the translation traps that have to be overcome and, what is a real fact now, the greater the cultural gap. The way we understand generalizations depends on our ability to generalize reality to fit our model of the world.

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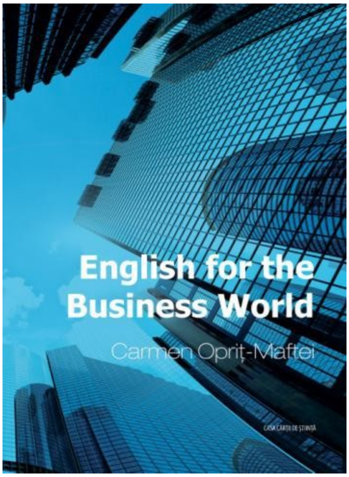

Carmen Opriț-Maftei (2016), *English for the Business World*, Cluj: Casa Cărții de Ştiință, 202 p., ISBN 978-606-17-0895-6

Iulia COCU*

The major prerequisite of today's business environment is mastering Business English in order to better communicate, negotiate and compete in the international market. Since it is included in the requirements that must be met in order to be eligible for employment, *English for the Business World* aims at assisting future graduates in their endeavour to perfect their Business English skills.

The author of this English course, Carmen Opriț-Maftei, is a senior lecturer at the Department of English Language and Literature, "Dunărea de Jos" University of Galaţi, with an experience of more than 10 years in teaching Business English to the Faculty of Economics and Business Administration. This textbook emerged out of her wish to boost her students' chances of finding a suitable job, adapting the material to their needs and to the labour market expectations, thus intending to provide the proper means to facilitate terminology acquisition.

Several successful undertakings have been made so far by Romanian authors to publish Business English courses, specifically designed for Romanian students, such as Condruz-Băcescu, M., Dona, D., Dumitrescu, M., Dima, V. (2006) *English for Students of Cybernetics. MIND YOUR STEPS TO SUCCESS,* Bucureşti: Uranus; Drăcşineanu, C., Haraga, R. (2012) *Manual de limba engleză pentru profesionişti*, Iaşi: Polirom. Nevertheless, due to the increasingly higher demand for Business English courses and updated specialized dictionaries, materials of such type are always welcome on the Romanian market.

Designed for intermediate learners, this textbook focuses on developing terminology acquisition and on improving students' skills by means of a wide range of exercises that aim at consolidating, enhancing and enriching their communicative abilities, vocabulary and grammar.

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Regardless of the field students choose to major in, it is best to be familiar with the core business, finance and economics vocabulary. Accordingly, the seven units of the textbook cover the specialized vocabulary used in the main areas of interest: *Human Resources and Labour Market, Business Organization, Accounting, Banking, Marketing and Advertising, Market Economy.*

Each chapter is divided into six sections (speaking, reading, word study and vocabulary practice, grammar revision, listening, language in use and writing), includes samples of authentic English texts or documents and also provides suggestions for further reading.

The first unit, *Human* Resources, begins with topics that are intended to arouse the students' interest in the above-mentioned subject, such as documents needed to successfully enter the labour market, employment-related vocabulary, career assessment and tips on how to write a successful cover letter.

Unit two is devoted to *Business and Businesses* and covers the terminology related to starting and closing a business, includes the main types of companies with examples in point, tips for delivering an effective presentation and several guidelines used in the netiquette of business emails.

The next unit lays the emphasis on the main branches of *Accounting,* provides details about the main documents used in this field such as the balance sheet, P&L account and the invoice, presents a number of acronyms and initialisms and the related vocabulary.

Unit four is dedicated to *Banking* and includes types of banks, loans and related financial services, offers details about business ethics and useful information on résumé-writing.

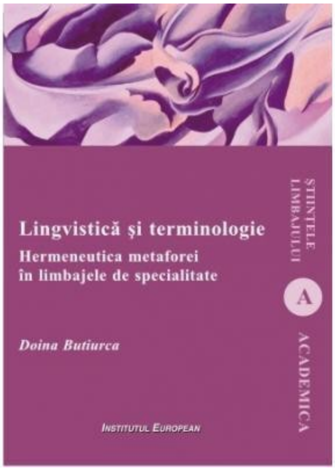
Unit five introduces some items of basic vocabulary garding *Marketing and Advertising*, including the 4 P's of Marketing, the difference between publicity and advertising, types of advertising, celebrity endorsement as well as a sketchy presentation of the business plan.

The next unit is devoted to the intricate language of *Contracts* that can sometimes pose serious challenges. The unit presents several types of contracts (as well as their Romanian equivalent), specific terms, conditions and clauses. It also includes guidelines on the language of negotiations and details about the contract of employment.

The last unit introduces the terminology specific to the *Market Economy,* concentrating on the stock exchange vocabulary. The unit also incorporates a comprehensive presentation of graphs and details about writing business memos.

The book also includes a progress test that can be used to assess students' evolution in handling Business English jargon and ends with a bilingual glossary.

To sum up, the book ensures a well-articulated contour of the specialized terminology used in the major fields of economics. Business English students and business professionals who use English in their day-to-day work or need to improve the knowledge they already have, may find this course a valuable instrument that could help them become more confident, fluent and accurate.



Doina Butiurca

Lingvistică şi terminologie.
Hermeneutica metaforei în
limbajele de specialitate,
Iaşi: Institutul European, 236 p,
ISBN 978-606-24-0133-7

Corina DOBROTĂ[*]

The book tackles a topic I am particularly interested in, i.e. metaphor in specialised languages, which seems to have drawn the attention of linguists and become a fertile research ground in the past few decades. The author's vision is quite fresh, as she approaches the various aspects of terminological metaphor from a hermeneutical point of view, trying to pinpoint the essential issues pertaining to this type of metaphor, as well as to integrate it in the study of language dynamics.

The initial two chapters briefly expound the theoretical framework, dealing with *Communication and language functions*, and *Terminology aspects* respectively. The subchapters that most appeal to the initiated reader are I.1.8, *The Technique of the cultural archetype in publicity argumentation*, and II.1.5, *The Romanian terminological school*. Thus, the former deals with the persuasive strategies used by advertisers founded on the predominant archetypes in the Romanian culture. The author therefore explores the archetypes of the circle, the Other, the eye and the family. Thus, the circle is seen in advertisements for automobiles, tuning shops, drifting demonstrations; the Other is illustrated in advertisements for detergents, like the German brand Sidolin, emphasizing the idea of the perpetual search for the other, the reason behind the succession of images, situations and characters orientated towards the referent; the eye occurs in iconic argumentation, the main figurative unit at the basis of publicity for cultural events, like film festivals; finally, the family archetype is behind the integrative publicity centered on the social aspect of society and the market at large, visible in ads for mobile phones, automobiles, and especially food products. The author concludes her analysis of various ads by saying that in publicity, iconicity is to be supported by language in order to develop argumentatively, as the advertising video and/ or image is not only an issue of the intersection of two semiotic systems, but also a problem of converting the iconic and linguistic systems into a conceptual system, facilitating the passage from the mechanisms of human perception to the concept as such. As far as the terminology-centred chapter is concerned, the sub-chapter devoted to the Romanian terminological school benefits from ample treatment, finding its rightful place among the other schools of terminology mentioned by the author, i.e. Viena, Moscow, France and Quebec. Thus, the main representatives of researchers dealing with the historical aspects of Romanian terminology, viz. G. Chivu, A. Bidu-Vrânceanu, I.Druța, N.A. Ursu, are of the opinion that Romanian terminology has closely followed the four main periods in the development of the field in Europe, starting as early as the 15th century with the well-known textbook entitled *Învățăturile lui Neagoe Basarab către fiul său Teodosie*, and continuing in the following century with the work of the Moldavian and Wallachian chroniclers, deeply influenced by Turkish, Neogreek, Bulgarian and Polish elements. The pre-modern period (starting in the late half of the 17th century) was marked by the contributions of Constantin Cantacuzino and Dimitrie Cantemir, as well as Dosoftei in Transylvania. The bases of the Romanian scientific terminology were laid in the modern period (1780-1860), by the publication/ translation of a series of scientific studies in various fields such as agriculture, economy, medicine, geography, chemistry, etc., when the Romanian terminology basically evolves from the outdated and often fluctuating structures of foreign origin to modern, stable structures of mainly Latin origin. The 20th century is described as the genuine development of Romanian terminology, being marked by numerous studies, translations, dictionaries, textbooks and last but not least academic research, leading to interdisciplinarity and institutionalisation. Thus, the author enumerates the Romanian terminological associations operating today: TermRom (founded in 1991), TermRom Moldova (founded in 1993), the Romanian Standardisation Association (ASRO), and the Center of Advanced Research in Automated

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Learning, Natural Language Processing and Conceptual Modelling (RACAI) with the Romanian Academy. The final part of this sub-chapter, i.e. Research orientations in today's Romanian terminology, seems particularly well-documented, the author focusing on the European research directions cultivated by the present-day Romanian terminology, the normative and the linguistic-descriptive directions, shared by the European research in the field, accompanied by the philologico-historical direction. The rest of the chapter succintly deals with fundamental concepts in terminology, such as the concept, its characteristics, relations between/ among concepts and their typology, conceptual fields, the term, the relationship between referent and reference, the distinction between lexical metaphor and terminological/ conceptual metaphor, the conceptual theory of metaphor, mainly using illustrations from the medical field.

The topic giving the title of the book is actually dealt with in Chapter III, a solid 47-page long analysis of the status of specialised, i.e. scientific metaphor with applications in the fields of medicine, information technology and journalism. Expounding the differences between scientific and poetic metaphor, the author sums up the main ideas of the various researchers having dealt with this dichotomy in Romania (Daniela Rovența-Frumuşani, Mihaela Mancaş, Angela Bidu-Vrânceanu, Ioan Milică) and abroad (L. Depecker, M. Soskice, Harris, M.T. Cabré, etc.), concluding that in specialised languages metaphor is a source of conceptualisation and/or denomination, a tool designed to gain knowledge, able to make up for the denominating and/ or notional gaps in different terminologies. Furthermore, she distinguishes between scientific and specialised metaphor, viewing the latter as the former's functional variant; the analysis she performs on specialised metaphors takes into account the level of the concept (abstract image)—where specialised literature uses the term conceptual metaphor, and the level of linguistic actualisation—which is commonly called terminological metaphor. Following Oliveira's idea that specialised metaphor is first and foremost the expression of a mental construct, "l'aile de la pensée", she remarks that it observes the characteristics of concept formation, representing the intuition of a "reality" that it triggers and reflects at the level of the conscience by abstractization. In her opinion, "the hermeneutics of the specialised metaphor cannot possibly be reduced to analogies and reasoning, as a metaphoric construct is a knowledge-bearing cognitive unit, subjected to a process of conceptual and linguistic adaptation, as well as a process of communication [...] formed on the basis of a logical relation, [which] may be understood as system of exteriorisation or transfer relations (of the conceptual, semantic, informational, communicative, substantial type) (p.70).

In regard to the heuristic function of the specialised metaphor, the focus lies on medical terminology, the author granting ample space to the study of the therapeutic metaphor, whose role is to "fill the subject's gaps of perception and representation with his own conviction actualised by the therapist at a subconscious level" (p.76), and subsequently the therapeutic discourse at large.

The author also touches upon the motivated character of specialised metaphor, dealing extensively with the classification of conceptual metaphors in terminology, according to various criteria. Thus, she dwells upon speculative-theoretical metaphors, like *cell theory, target theory, chaos theory,* title metaphors, like *pneuma*, the key element in the formation of multiple metaphorical constructs, such as *pneumology, pneumocyte, pneumatic*, etc., metaphors formed by interaction, travelling metaphors, categorical metaphors (e.g. *slow virus*), polylexical metaphors of identification. Ample space is also devoted to analysing the transparency and translatability of Internet metaphors, as well as the creativity sources for the transfer between common language and specialised language, and the relationship between the common stem and the metaphorical variants in the target languages (English, Romanian, but also French, Italian, Spanish, Hungarian, etc.). Another preferred field of research is journalistic metaphor, which is examined in point of metaphorisation\ process, individualisation indices, persuasive function, conflict and ambiguity, as well as deconstruction.

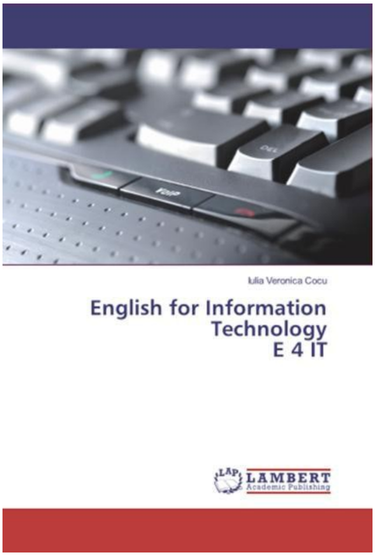
The following two chapters focus on the dynamics of specialised metaphor of Greco-Latin source in medical discourse, evincing the preconceptual patterns in medical metaphors: the anthropocentric model (man and family; the parts of the human body and perceptions), the habitat model, the mineral model and Cosmos, the animal realm, the biological virus model. The conclusion brings forth the idea that the preconceptual models of medical branches depict, more often than not, a metaphorical picture of man, by means of which the abstract is rendered perceptible.

Chapter VI turns towards examining Panlatin language, analysing the linguistic paradigms and conceptual-semantic evolutions, with illustrations from European medical terminology. The Greco-Latin formants are classified according to structural, conceptual, interdisciplinary and etymological criteria, with special attention granted to neological prefixes extensively used nowadays.

The final chapter is concerned with metaphorical transfer, resulting in an interdisciplinary terminological study. The research of interdisciplinary metaphor is performed from Angela Bidu-Vrănceanu's point of view, i.e. quantitatively, semantically and contextually. A particularly informative section is subchapter VII.6, which deals with the interdisciplinary metaphors and cognitive scenarios in economic language. The author opines that economic language is essentially an interdisciplinary terminological system, situated at the crossroads of social sciences and exact sciences. Realism and the ideologically lay spirit is found in cognitive constructs such as *mercantilism, hegemonism, colonisation, bourgeoisie*, etc., the blitz-terms of globalisation (p.175), economic terms common to logic and philosophy, as well as to mathematics and mechanics (p.176). Furthermore, the author adopts L. Baciu's cognitive scenarios (2005) essential in the formation of economic theories, i.e. Homo oeconomicus, sport and competition, currency-based resources, economic strategies, economic diagnosis, and economic management, providing multiple examples.

Researchers, students and students alike may it find useful to examine the Appendix containing the etymological guide of preconceptual models of Greek and Latin origin used in pan-Latin (and partially English) terminology (pp. 201-219).

Although the book could have benefited from a clearer structure and more rigorous partial and final conclusions, it undoubtedly is a valuable instrument in understanding the current state of terminological metaphor, providing encyclopaedic insight into a difficult and heterogeneous field of study in contemporary linguistics.


Iulia Veronica Cocu
English for Information Technology
E 4 IT
LAP LAMBERT Academic Publishing

Cocu Iulia Veronica (2016)
English for Information Technology (E 4 IT).

Saarbrücken: Lambert Academic

Publishing, 117 p.,
ISBN 978-3-330-00288-3

Carmen OPRIȚ-MAFTEI[*]

The world we live in is constantly changing and new innovative concepts are emerging in science and technology, whose pace of change has accelerated significantly over the years. English has become the universal communication medium, gaining the status of official language for international academic conferences, trading relationships, politics, diplomacy, science and technology, the main scientific journals being published in English.

Teaching English as a second language has also evolved. The increasing demand for English courses designed for groups of learners with specific needs has been justified by the fact that language varies greatly from one context to another. Thus, non-native English-speaking students are nowadays more and more interested in acquiring fluency in their conversation as they need to interact clearly and effectively.

Senior lecturer at the Department of English Language and Literature, "Dunărea de Jos" University of Galaţi, Romania, Iulia Cocu was awarded a PhD degree in 2012 by "Al. I. Cuza" University of Iaşi, Romania. Her experience of more than 10 years in teaching English for Specific Purposes to the Faculty of Automation, Computer Science, Electronics and Electrical Engineering materialized in a textbook that aims at helping her students meet a major requirement of computer science careers, i.e. mastering ESP.

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The present 117-page book, *English for Information Technology (E 4 IT)*, is the result of the academic curriculum-based thorough research. A strong focus has been placed on providing students with the specialized vocabulary they need in order to cope with different subject-matters they will delve into during the four years of study.

Accordingly, *E 4 IT* delivers well-documented information, selected from the various fields of computer science, covering a wide range of topics that are divided into seven units: *A Brief History of Computers*, *Input and Output Devices*, *The Processor*, *The Internet*, *Databases*, *Programming Languages*, and *Neural Networks*.

Nevertheless, the textbook under review may also be an excellent resource for professionals who already work in IT and even for information technology enthusiasts as a means of improving and expanding their vocabulary in this domain.

Although it does not aim at being exhaustive as far as topics are concerned, since it is mainly intended for the 1st year students who study English only for two semesters, i.e. fourteen seminars, *E 4 IT* may be considered, on the one hand, a starting point in learning basic IT vocabulary and, on the other hand, a framework of general knowledge that any future IT specialist must acquire.

The clear structure of each unit allows the reader to easily follow the topic and gradually deepen the knowledge about it. Every unit begins with an authentic text connected to the topic chosen for it, followed by several exercises intended for terminology acquisition. The first exercise after the texts always has the same structure and is made up of two parts: one in which students are asked to find context synonyms for a number of words from the text, and the second one in which students are given different abbreviations, relevant for the topic under discussion, and are asked to find their equivalent. The purpose of this type of exercise is twofold: to enrich students' core vocabulary by means of synonyms and to acquaint them with common, IT-related acronyms, which any IT professional should be familiar with, such as: MIT, IBM, CPU, VDU, IC, DNS, URL, PHP, HTML, http, etc.

The remaining exercises differ from unit to unit and cover a wide range of types, designed to arouse the students' interest in the proposed topic and make it more interesting and attractive. ***The plethora*** of exercises used in a domain which is usually considered difficult to grasp and quite tedious represents, in our point of view, the main strong point of Iulia Cocu's book, emphasizing her great teaching skills. In this way, students manage to acquire the specialized vocabulary by having fun while solving word-definition matching exercises, fill-in exercises, choose-the-correct-option exercises, replace-the-words-in-a-text-with-a-suitable-given-synonym exercises, fill-in-the-text-with-the-appropriate-given-excerpt exercises, etc.

The excerpts selected for translation from English into Romanian (*Intel Core I7 Extreme Edition*, *Robots that Teach Themselves*, *Neural Networks*), and those from Romanian into English (*Tabla magnetică interactivă Mimio*, *AMD vs. INTEL – momente istorice*, *Limbaje de programare*) and the tasks that focus on improving the students' writing skills come to complete the wide range of exercises that ensures a well-articulated contour of the specialized terminology used in the major fields of computer science. Another interesting aspect is represented by the *Grammar Spotlight* section, placed at the end of each unit. In this section, the theoretical grammar notions, *The Article in English*, *Complex Noun Phrases*, *Phrasal Verbs*, *Prepositions*, *The Past Tense Simple vs. The Present Perfect Simple*, *The Adjective*, *The Adverb*, are followed by exercises which combine the reviewed grammar issue with the already-acquired IT-related vocabulary, thus making them more appealing to the students and, consequently, the learning is focussed and relevant.

The grammar topics covered are well-chosen and tailored to meet the students' needs, without getting into too many unnecessary and redundant details, hence proving that the author is constant in her undertaking of laying a great emphasis on terminology acquisition and communication and less on grammar. The revised grammar issues seek to refresh students' basic information, whereas the significant grammar tools aim at helping them in their further pursuits when conducting research in this domain or when conveying their findings either orally or in writing.

In conclusion, *E 4 IT* is, in our opinion, a welcome enterprise, which offers a fresh approach to English for Specific Purposes, since the existing textbooks that focus on acquiring computer terminology are few, dull, very technical in their use of terms and, sometimes, even obsolete due to the fact that the accelerating pace of change is daunting in computer science terminology.

All in all, *English for Information Technology* is an accessible, well-structured book, providing attractive, up-to-date and diverse IT terminology, easy-to-learn grammar concepts, effective grammar and specialized vocabulary practice, all the above-mentioned facts motivating us to recommend the book as a useful tool both for IT students and future IT specialists, willing to pursue a career in computer science who wish to demonstrate excellent verbal and written communication skills.

2016 TRANSLATOR LIST

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